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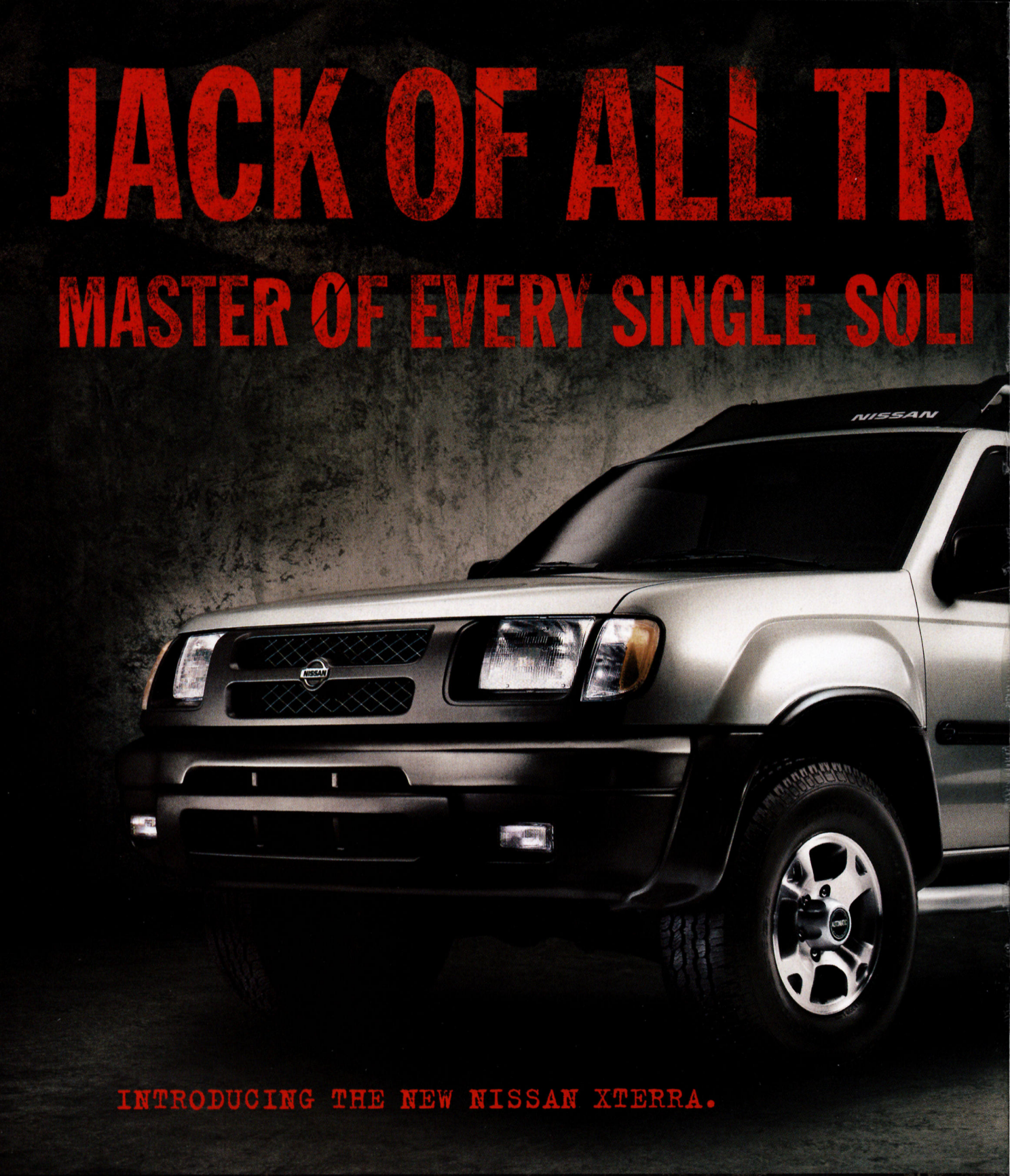

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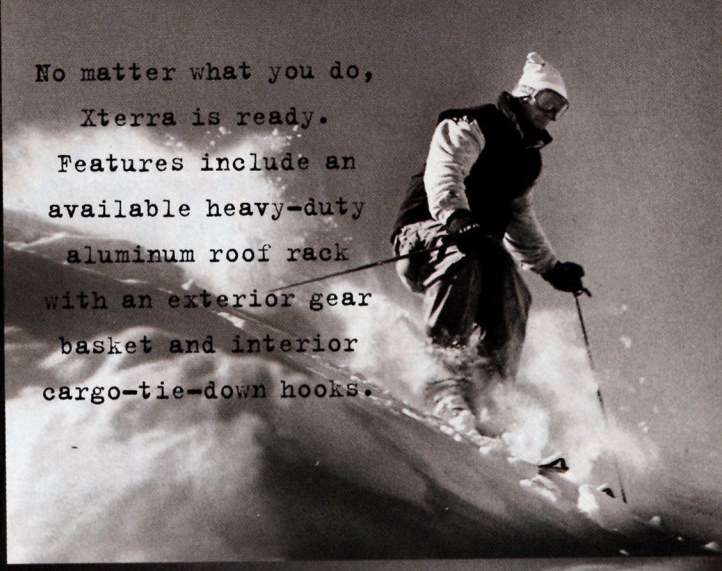

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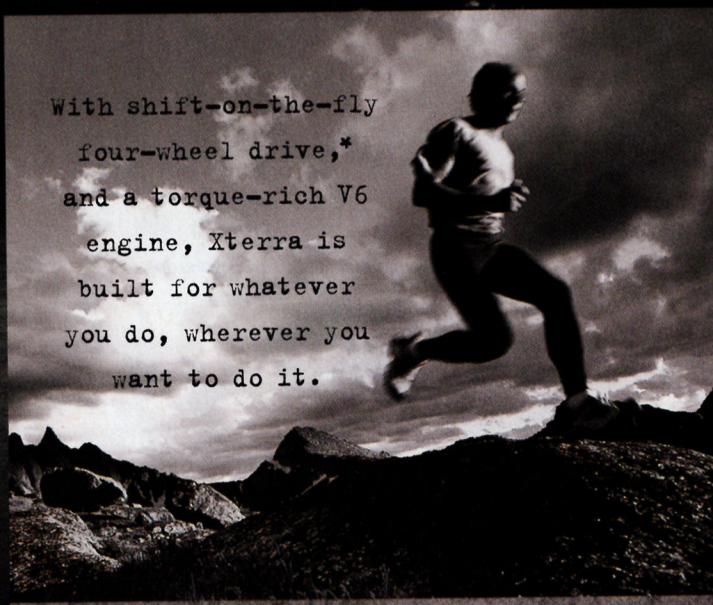

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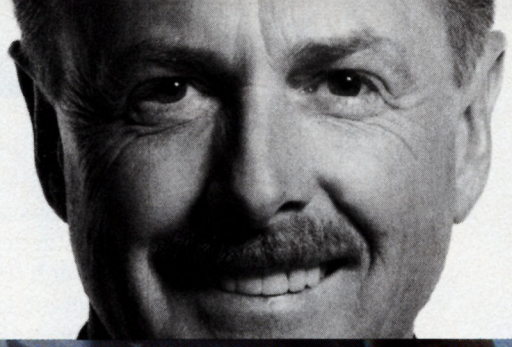
"It was no easy shot. EOS-3 nailed the details like no camera I've ever used."



EOS-3 is winning the praise of press and pros alike.

"It was no easy shot," explains Art Wolfe. "Because the monkeys constantly change positions and expressions, there is no time to focus and recompose. At the ideal instant, I simply glanced to the left and fired."

The EOS-3, armed with 45-Point Area AF, Eye Controlled Focus and E-TTL Flash Mode, nailed the shot. Of EOS-3's vastly improved Eye Controlled Focus, Wolfe proclaims, "I love the way the autofocus so completely follows my eye."

The Canon Speedlite 550 EX "...gave the main subject even exposure impossible with available light -- and did equal justice to the monkeys in the background. Add the snow and you have a very difficult exposure situation. EOS-3 performed to perfection."

Of his move to Canon, Wolfe says, "Since I switched to Canon, I'm taking shots I never could have taken before. As for the EOS-3, it's truly 'A Victory for Photography'."

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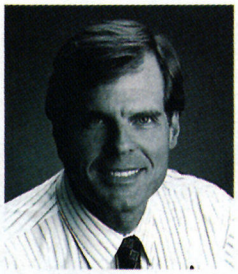
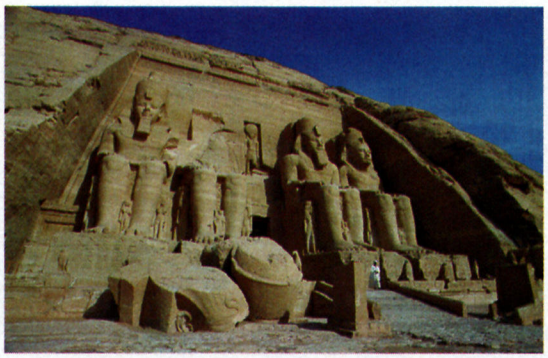


The passage of time is a bewildering subject. We got through 1984 without succumbing to a "Big Brother." I can remember looking at cars-of-the-future photos when my father was editor of *Motor Trend* in the late '50s that would have us in bubble-canopied, turbine-powered, "Jetsons-like" transports long before now. In those days, few people could have comprehended a desktop (let alone laptop) computer or the Internet or digital photographs. Now, with 2001 just around the corner, it seems unlikely that our network computer at Werner Publishing is going to go "Hal" on us. Thus, much of what's predicted doesn't come true and much of what comes true wasn't predicted. If you're Jewish or Chinese, 2000 is a drop in the bucket of time anyway. (While on that subject, the late, great Carl Sagan would be quick to point out how a millennium is a nanosecond on the 24-hour clock of the history of our planet.) What's more, the fact is that few important things happen at the critical junctures of decades, centuries and millenniums.

Still, if you're like most people, you've had to ask yourself the question: "Where do I want to be on New Year's Eve or New Year's Day?" And, if you're like most people, you probably don't have that magical cast of "Friends" to party with or the wherewithal to be in Times Square when the ball drops. If you did have the money to spend on one of those lavish millennium safaris, who wants to spend this special time in the middle of the African savanna with a handful of other people you don't know or who have nowhere else to be?



Still, you know you want to be somewhere millennium-esque in body, if not in mind. If photography is your passion, we've dedicated this issue to a few millennium-related ideas while trying not to overdo the subject (which still seems somewhat novel as we finish this issue in October '99, but could be worn out by December and January).

First, there's the "Y2K" feature on sunrises and sunsets as they represent the last light of this millennium or the first light of the next. Or, the first light of the last day and the last light of the first day if you need to stretch the celebration. In any case, we've asked some of our contributors to give us their suggestions for their preferred locations. Though some may be exotic, we hope their inspiration can be extrapolated to your locale. Even if your plans are set, our intention is to also provide a meaningful lesson on sunsets and sunrises to apply to wherever you'll be or, in general, as the most colorful and magical part of any day in any year.

An incredible undertaking as a publishing project and a potent wake-up call for the next millennium is the *Living Planet* excerpt from the book by our columnists Galen Rowell and Frans Lanting and past contributor David Doubilet. Sadly, whenever we publish something of an environmental nature, there are those who declare it out of place in a photo magazine, as if all we're about is pretty pictures and camera technology. It goes without saying that outdoor photography and environmental activism go hand in hand for reasons so obvious we'd feel foolish explaining.

While Egypt may seem a random subject, it's an example of a location and photo subject matter that's intimately tied to our history. Today, it's the site of the last survivors of the Seven Wonders of the Ancient World. In broader terms, the Middle East is where Christian time began and many of the world's most advanced civilizations flourished. At the very least, for many travelers, Egypt represents a trip-of-a-lifetime at the top of their list and fitting to mark the passage of a millennium.

Finally, we'd like to include "A New Light" in this group. The clever night flash work of Michael Frye may not be completely natural outdoor photography in a purist sense, but for us, the images very aptly evoke what it feels like to be "out there" on one of those solitary spiritual nights that moves you to contemplate the universe.

Happy New Year 2000!

—Steve Werner, Editorial Director/Publisher

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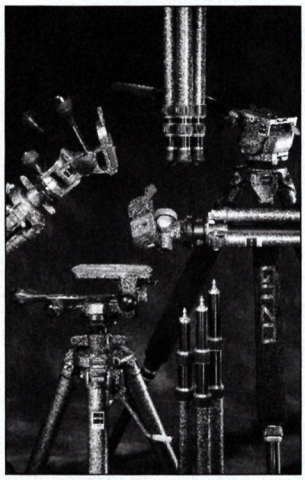

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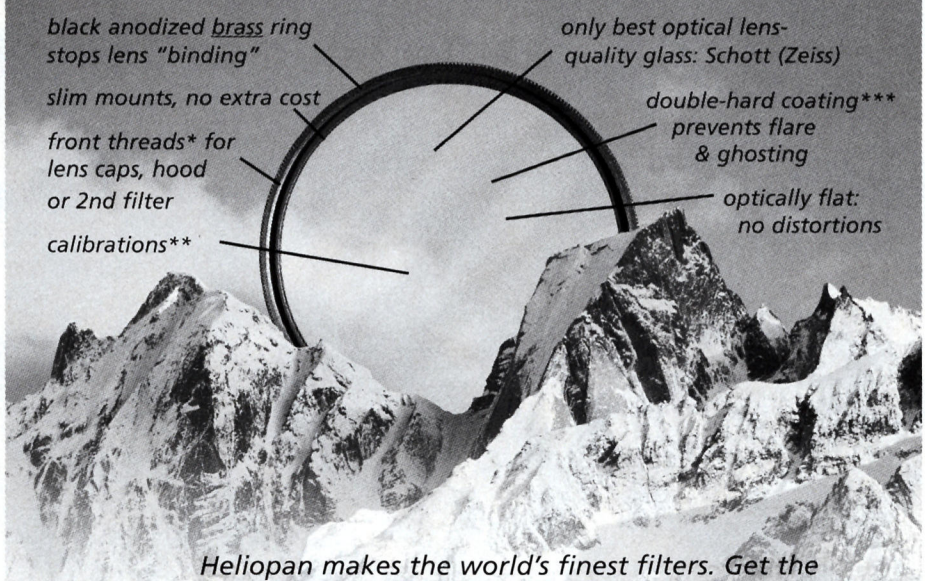

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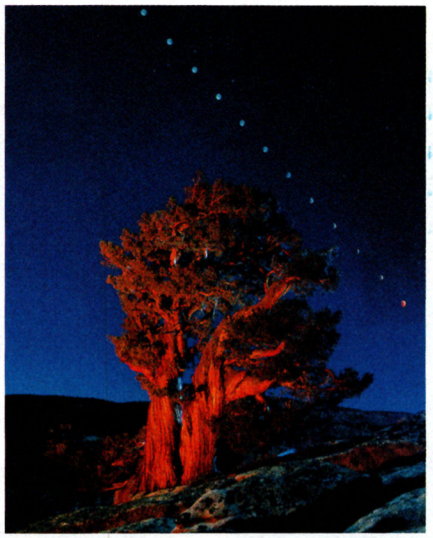
COVER SHOT



Photographer: Michael Frye
Subject: Sierra juniper with sequence of lunar eclipse, Yosemite National Park, California
Equipment: Mamiya 645, Mamiya 150mm, Fujichrome Provia 100, Gitzo tripod, Norman 400B flash with colored gels
Situation: The eve of the millennium is upon us. What better symbol of the mystery that awaits us in the coming age than a lunar eclipse? Ever since humans have walked the earth, celestial events have both fascinated and terrified us. It's fitting that the last *Outdoor Photographer* cover of the 20th century should be of an eclipse. It's a nice reminder that all around us, the universe is full of wonders.

The 20th century has definitely been the century of images and photography. Now, at the end of the 1990s, we sometimes take for granted what photography allows us to see. Photography's ability to stop motion and show us the precise sequence of events simply didn't exist before. Michael Frye froze this lunar eclipse at precise intervals, capturing the entire progression on film (a multiple exposure on a single frame of film).

Photography has also been much more than a tool to verify or debunk various scientific theories. It's an art that allows us to look at, interpret and share our visions of the natural world. Frye lit the juniper with several flash units that were filtered to add color, and then made a series of exposures with the moon making its slow, shadowed trek across the night sky.

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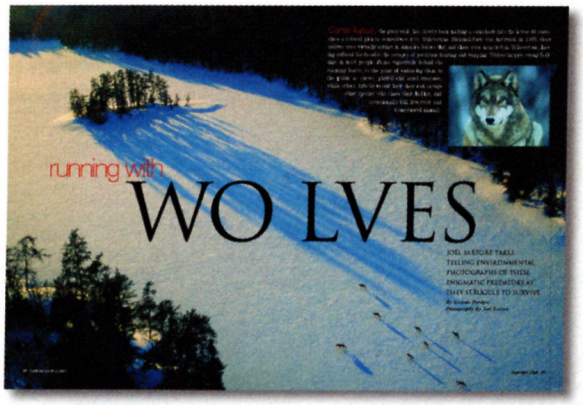
Errata

In the "Watch The Background" article in the November issue of *OP*, we listed the wrong phone number for the Nikon School. For information on Nikon School seminars in your area, call (516) 547-8666 or visit www.nikonusa.com. A full schedule of Nikon School seminars can be found in our Travel & Workshops section on page 105.

Running With Wolves

I've been a longtime admirer of the *canis lupis,* and your "Running With Wolves" in the September issue shared field notes that followers such as myself crave. I'll be making my first trip to Yellowstone in the fall with high hopes of photographing the wolves in action. Your article provided great insight and tips that will aid me in my personal objective to document their struggle for survival. I'll keep Joel Sartore's close encounter in mind when I'm tempted to get a closer look. The pack was just letting



him know he was too close; after all, he was invading their territory. The wolves could have taken him down in a few seconds if they so desired, but they didn't. Wolves are magnificent animals with a great spirit that deserve respect and admiration. Thank you again for a fine article and photo essay.

Kathy Miller
Placentia, California

Ecological Awareness

While surfing your Web site, I was inspired by your commitment to exposing ecological atrocities ("Spirit Bear," "Primates In Peril" and "View To A Kill"). Sadly, some people view the natural world and all of its sensitive parts as mere commodities, things that can be bought and sold, trained and managed. How many of us have torn a plant from the ground, disturbed a delicate habitat or innocently spooked a wild animal in the quest for the perfect picture? As lovers and students of the natural world, we need to be frequently reminded that we're part of the planet's web of life—not separate from it. As difficult as it is to read these articles and see the tragic photos, we must. Please continue

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to publish articles that challenge us. Without that push, we're all just part of the problem.

Janet Eagleson
Via e-mail

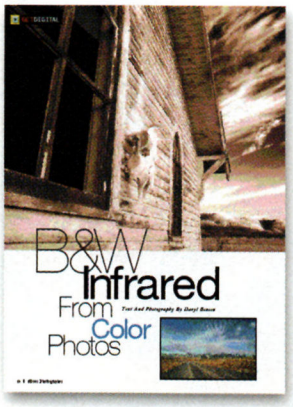
Out Of The Ordinary

Of the many digital techniques that appear each month in the print media and on the Internet, Daryl Benson's article ["B&W Infrared From Color Photos," September 1999] was one of the best. I was quick to try his recommendations and, in a relatively short time, found that I was able to generate very dramatic images from "ordinary" color landscapes! I look forward to more of the same in future issues.

Howard A. Wood
Via e-mail

Film-Processing Conundrum

Recently, I stopped having my film processed and printed at a "budget" lab and switched to a higher priced one that caters to professionals and serious



amateurs. The difference has generally astounded me, but I still get poor results from time to time. When I go back for reprints or enlargements, without fail, they look significantly better than the first try, which leads to my question. Clearly, lab personnel have control over many parameters in crafting a print, but I have no idea what they are. Please explain the film processing and printing process.

Name withheld by request

Yes, you're absolutely correct. The lab you go to has an enormous influence over the quality of the negatives and prints you get back. Typically, when you have reprints or enlargements made, you're getting a custom print that a person actually works on directly, evaluating it as he or she goes. On the other hand, the standard stack of 4x6-inch prints are made through an automated machine. That machine can be controlled by a technician, but often it's simply allowed to run on its own. The next time you drop off some film, ask if the technician could evaluate the prints as they're being made. Usually, it's not a problem for them, and the fact that you asked will identify you as a more discerning photographer.

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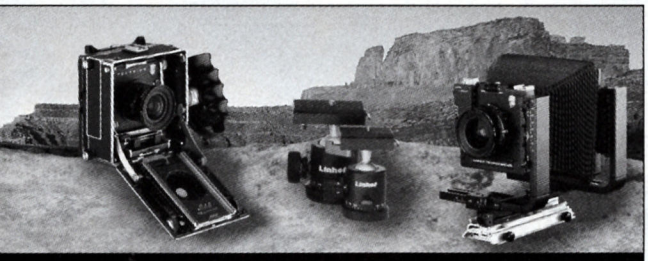

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Mega Macro

Get up close with an extreme macro lens—the Canon EF 65mm *f*/2.8. The lens can focus on objects as close as 41mm from the tip of the lens and magnify tiny subjects from one to five times for amazingly detailed enlargements. Price: $1,600. **Contact:** Canon, (800) OK-CANON, www.usa.canon.com.

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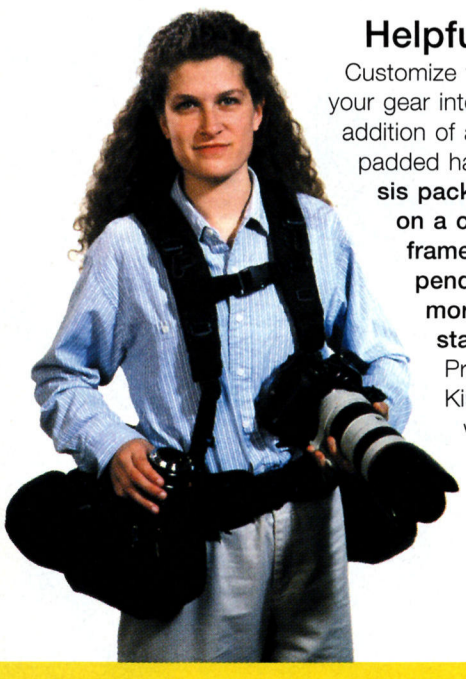
Get the best photographic prints possible from your computer. **Hewlett-Packard's new DeskJet 970 and PhotoSmart P1100 printers use thermal inkjet technology to combine versatile, everyday printing with the ability to make superb photographic prints.** Super-small ink drops (five picoliters) and PhotoREt III layering technology provide an increased range of colors and fine tonal control. Prices: $399, $499. **Contact:** Hewlett-Packard, (800) 752-0900, www.hp.com.



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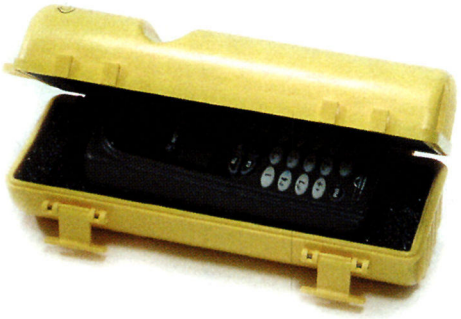
Customize the way you carry your gear into the field. With the addition of a versatile new padded harness system, **Kinesis packs can now be used on a chest harness, pack frame, backpack, suspender harness and more, as well as the standard waist setup.** Price: $56. **Contact:** Kinesis, (303) 425-1314, www.kinesisgear.com.

Maximum Maxxum

Carry a small camera that's big on features and image control. **The Minolta Maxxum QTsi is one of the smallest 35mm SLRs available, so it's easy to carry when you don't want to manage a lot of gear.** Ideal for first-time photographers, the QTsi works fully automatically for easy shooting or as an all-manual camera to provide complete creative control. Price: $350. **Contact:** Minolta, (201) 825-4000, www.minoltausa.com.

Pentax Lenses

Two new Pentax lenses offer precise control for outdoor photographers. The **SMCP-FA 35mm *f*/2 AL** is a super-compact and lightweight lens that uses aspherical glass to produce sharp, high-contrast images from as close as one foot. For a variety of views in a compact package, the **SMCP-FA Zoom 28-105mm *f*/4-5.6 IF** is great for landscapes, close-ups and portraits. The inner focus mechanism makes using filters easier, too. Prices: $498, $455. **Contact:** Pentax, (303) 799-8000, www.pentax.com.



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Scanner Upgrade

For film photographers who use the high-quality Nikon Coolscan 2000 film scanner, life just got better. Nikon has updated the scanner driver, and listened to photographers when doing it. The Coolscan 2000 got an improved color management system and easier scan controls, and it's free on the Nikon Web site. **Contact:** Nikon, (800) 645-6687, www.nikonusa.com.

Daybreak 2000

On New Year's Day, more than 100 photographers from around the world (including *OP* contributors Hans Strand and Art Wolfe) will disperse to their favorite locations to photograph "the timeless wonder of nature" at the dawn of the new millennium for Daybreak 2000. **Images from the global event can be seen at www.daybreak2000.com beginning in January.**

Light Tripods

Carry a light tripod to make your photo travels easier. **Slik's new line of stable carbon-fiber tripods is ultra-light and offers complete camera control.** Available in sizes to support almost every camera, from compact SLRs to video and large-format bodies, these tripods offer a strength-to-weight ratio much greater than their metal counterparts. Prices: $279-$699. **Contact:** ToCad, (973) 428-9800, www.tocad.com.

IN FOCUS

Tamron Teleconverters

Make your long lenses even longer to get extreme close-ups with SP PRO-series teleconverters from Tamron. Many teleconverters don't perform well with lenses longer than 200mm, but the **1.4X** and **2X** Tamron extensions are optimized to deliver maximum resolution, contrast and color without detracting from the lens' performance. Prices: $271, $307. **Contact:** Tamron, (516) 694-8700, www.tamron.com.

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Stay warm, dry and comfortable for productive shooting in harsh climates. **The Devil's Thumb Jacket from The North Face uses the ultra-light Gore-Tex™ Paclite membrane and water-resistant zippers to provide total protection and complete portability when not in use.** Its total weight is only 20 ounces. Price: $445. **Contact:** The North Face, (800) 447-2333, www.northface.com.

Summit Sleeping Bags

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Fieldline's H2O Field Fanny II makes it easy to carry all your camera gear and a big bottle of water on long-haul hikes. This soft pack is made of quiet cloth so it won't disturb wildlife. It also has a modular waist belt for a number of support choices, as well as the option to customize the pack with additional storage accessories. Price: $55. **Contact:** Fieldline, (800) 438-3353, www.fieldline.com.

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Wireless Weather

Get reliable weather forecasts any time from anywhere. **With the Weather Channel's Wireless Weather service, photographers can log on to the Web site and select personalized forecasts for more than 4000 locations throughout the country.** They can then be accessed anytime from a cell phone, pager or other personal electronic device. Price: Free. **Contact:** The Weather Channel, www.weather.com.

SIGMA

OUR WORLD

Colors are still fresh after 600 years – Andes.
Takeshi Ishikawa: Born 1950, Ehime, Japan. Studied under Eugene Smith after graduating from Tokyo Photography School, then moved to the US in 1975 and became a freelancer. Currently engaged in creative activities focusing on ruins, descendants and festivals of ancient civilizations such as the Inca and Maya. Photo data: SIGMA 28-300mm f/3.5-6.3 DL ASPHERICAL IF HYPERZOOM; exposed for 1/250 sec. at f/5.6.

TAKESHI ISHIKAWA SHOOTS THE WORLD WITH A SIGMA LENS

On Taquile Island in Lake Titicaca, traces of 14th century Inca culture still remain in the colors and patterns of textiles produced by their descendants. Ishikawa captures this beauty with his SIGMA lens. Its exclusive multiplex internal-focus and quartet cam zoom system enables magnification up to an ultra-high 10.7x, with SLD (Special Low Dispersion) glass for superb optical performance. And its compact design and quick response to subject movement ensure that you won't miss that golden photo opportunity.

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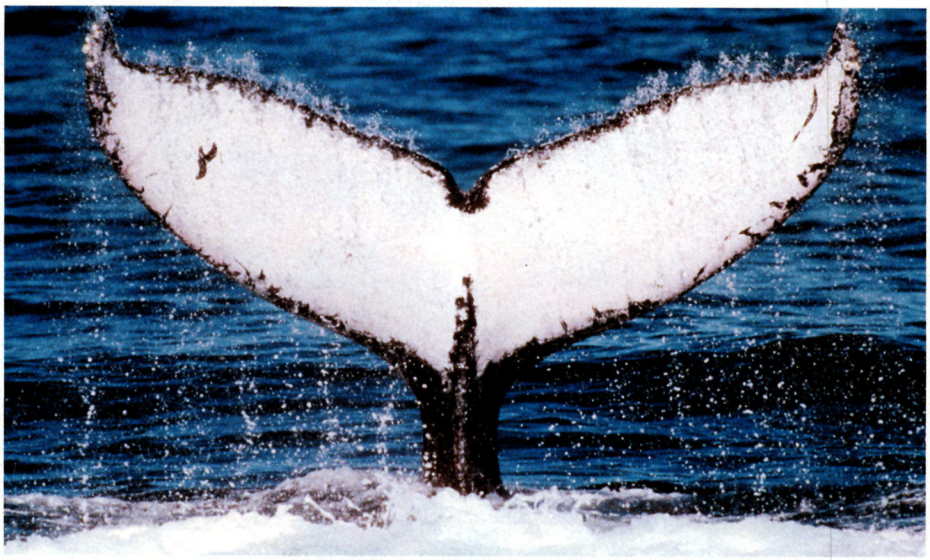
Favorite Places

The Baja Peninsula



LOCATION Due south of California, on the western edge of Mexico, is Baja California. This vast peninsula is filled with colorful desert and magnificent coastline. But the land-based photo opportunities are surpassed by even greater ones lurking in the waters offshore. Whales abound around Baja, and photographing one can make an entire trip worthwhile.

Getting to the peninsula isn't difficult—travel by car south from San Diego or fly to Ensenada or Cabo San Lucas—but finding the whales can be a challenge. Humpbacks are most likely found around the fishing banks off Land's End at Cabo San Lucas. Blue and fin whales are easily encountered around the islands of San Francisco and Catalina. Orcas are likely to be seen at Cabo San Lucas, or along the west coast of the peninsula. Several other species of whales and dolphins may be seen in the Sea of Cortez, including sperm, pigmy sperm, Bryde's and Sei whales. San Ignacio Lagoon holds the greatest number of gray whales and the highest percentage of "friendlies." Whale-watching charters are easy to find all around, but Magdalena Bay, Cabo San Lucas and San Carlos are popular starting points.

WEATHER The Pacific coast of Baja averages 60 to 75 degrees year-round. Summer temperatures get up to the mid-80s, while winter evenings can be as cool as 50 degrees. Summer highs can be well over 100 degrees inland, so it's good to stay on the coast. The cape is warm year-round, with summers as hot as inland.

The sea on sunny days is often a deep, dark blue, and a shot based on the water would overexpose a middle-toned mammal. I meter several areas: off the water and underexpose 1½ stops; off a light blue sky and overexpose a stop; and, if land is near enough, I'll use that for my reading. By setting exposures manually, you don't have to worry if a wave crashes white or if a deep swell goes nearly black.

PHOTO EXPERIENCE Of all the wildlife I've encountered, none has proved as frustrating as whales—nor as tantalizing. Long hours are spent watching the horizon for a whale's blow, the misty cloud that hovers for a few seconds along the horizon. Less often, but more exciting, a whale lifts its broad tail fluke into the air when it dives. It's easy to become transfixed by the moment and forget to keep shooting. The best approach is to simply sit on the motordrive, firing throughout the sequence. This way, you're more likely to catch the fluke straight up or as gallons of water pour off just after the tail has risen from the sea.

But the ultimate shot is of a breach. It's an unbelievable sight when a whale breaks the surface in a massive, missile-like column of power, then arches and smashes back into the sea. Breaches require shutter speeds upward of 1/250 sec.

A zoom lens works best when trying to shoot friendlies. Since there's no predicting where a whale may rise, I prefer a 35-350mm zoom. It's easier to huddle protectively over just one lens than to worry over several lenses or cameras.

Contact: Ensenada Secretary of Tourism, 011-52 (617) 8-2411, www.mexonline.com/ensenada.htm. **OP**

BEST TIMES On a great day, the Sea of Cortez can be as still and tranquil as a mill pond. On such windless days, the water flattens and is marked only by gentle undulating swells, reflecting blocky, rectangular mosaics of sky and cloud. Each winter, when the weather is mild, pregnant females return to Baja's shallow, warm water lagoons to give birth. January and February are the best times to find gray whales in Baja.

Text And Photography By Joe McDonald

SIGMA

Singing voices fill the air as the people wind their way home – Burundi, central Africa.

Ben Simmons: Born 1952, Georgia, USA. After studying photography at the University of Florida, taught photography at the University and other schools. Published a photo book focusing on his original view of Japan, after visiting the country as a photojournalist in 1983. Currently engaged in various creative activities. Photo data: Sigma APO 300mm f/2.8 EX HSM; exposed for 1/500 sec. at f/5.6.

OUR WORLD

BEN SIMMONS SHOOTS THE WORLD WITH A SIGMA LENS

Simmons captured this scene on a plateau near Lake Tanganyika, where he documented moments in the lives of the local people with his Sigma telephoto lens. Using newly-developed ELD glass in the front lens group, this lens offers sharp, high contrast imaging with better anastigmatic properties. The HSM drive delivers quiet, high speed autofocus, in addition to full-time manual focus capability, while the Inner Focus System ensures superior handling stability. A rotatable, geared drop-in filter holder makes it easy to use a circular polarizing filter. And, with optional 1.4X and 2X APO teleconverters, you can even use it as an 420mm f/4 or 600mm f/5.6 autofocus lens.

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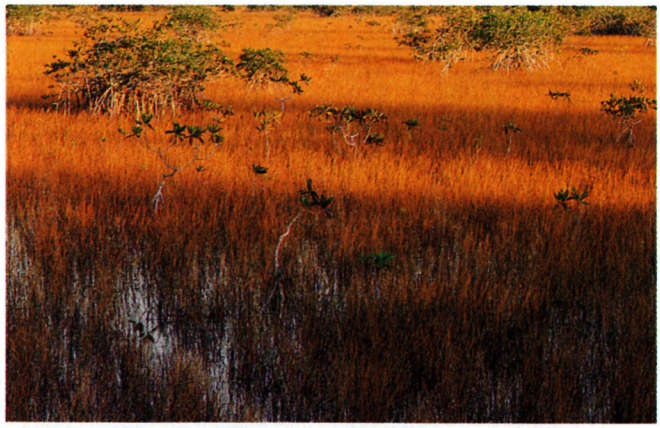
Quiet Beauty

Grasses are so common that they're often overlooked, but they can provide superb photos

BY JOHN NETHERTON



I literally have a wall of slides. This wall harbors well over a quarter of a million slides, all divided into neat categories and filed in three-ring binders. Every so often—but especially when I'm contemplating what to write about in my next column—I stand and gaze at the labels written on the spines of these red binders. Sometimes, I'm genuinely surprised to see just how many slides I've taken of a particular subject without fully realizing that a new body of work has been accumulating.

One of these subjects that has seemed to slip in almost unnoticed over the years is grasses. When I go on trips in search of bear and bison or grand monuments, I often notice small clumps of weeds that entice me with their shapes and patterns. Unlike flowers, whose brilliant colors invariably attract photographers, grasses have subtler colors.

To my eye, grasses blowing in a gentle breeze create a monochromatic sea of straw-colored patterns. A number of years ago, I had a conversation with Eliot Porter about photographing fields of grasses. Porter said that it's the one time he'd prefer to photograph with a movie camera in order to capture the gentle swaying of the grasses as they're tossed to and fro by the wind.

As a subject, grasses are fairly commonplace and require little effort to find. Most of the grasses I've photographed have been growing just off the side of a road, sometimes lining roadside ditches, just before the state department of transportation sends its mowers out to rid us of these "unsightly" weeds.

Foxtail grass has long been a favorite of mine to photograph, especially the bristly foxtails. The foxtail grasses native to the South, however, aren't the same as those that share their common name in the West. The Western variety is more feathery and has tinges of purple. Another species of grass, known as squirreltail, ranges in color from green to purple. According to author Lauren Brown, squirreltail grass is "considered beautiful by botanists and

a noxious weed by ranchers." As a rule, I've found more of these purple grasses in the states of New Mexico and Colorado.

Sunrise backlighting the dew clinging to foxtail grasses creates fascinating patterns. These patterns are particularly engaging if you use a medium telephoto lens to compress the image. I shoot for a greater depth of field at *f*/22 to retain sharpness throughout the photograph. Grasses with featherlike florescence (i.e., heads) tend to hold more dew (and in the winter, frost—which can create an even more dramatic image).

To photograph grasses, you don't have to own a close-up lens, although there certainly are some interesting photographs to be had when using, say, a 70-180mm micro Nikkor with a 4T supplementary lens, moving slowly through the individual stalks of grass that glisten with dew. The out-of-focus dewdrops highlighted by the sun can create very abstract patterns, which I shoot with the aperture wide open, slightly overexposing the image to give a lighter, brighter interpretation to the final photograph.

Among these grasses you're apt to find flowers that have faded and gone to seed—again, creating more patterns. Once, while taking pictures in a friend's garden, my friend pointed out that I was missing an amazing field of blue flowers. But all I could think about was the way the brown pods framed a lone goatsbeard that had gone to the stage most of us call a "puffball." As a matter of fact, when I was photographing with Sen. Howard Baker on a trip to the Grand Tetons and Yellowstone, we were both so taken with the puffballs we saw that, instead of talking about the amazing geysers and mountain ranges, we referred to the outing as our "puffball trip." Using a telephoto macro lens, I moved in close enough to fill the frame with nothing but the puffball. I shot wide open for shallow depth of field, as well as stopped down for maximum depth, and I found that I liked both images equally.

The antennae of insects and the legs of spiders that sometimes protrude from grasses add yet another dimension to a photograph. And if you magnify a single drop of water resting atop one slender blade of grass, you may feel like you've discovered an entirely new microcosm.

When photographing around coastal marshes, grasses such as spartina (or cord grass, as it's commonly called) sometimes assume the appearance of labyrinths when tidal streams snake their way through the thick-growing mounds. If photographed from a slightly elevated angle—for example, from a boardwalk, roadside, bridge or observation tower—a variety of patterns can be composed. I prefer shooting immediately after sunrise or just before sunset to accentuate the textures of the grasses. Small snails called periwinkles can often be found and photographed clinging to these grasses. Skidaway Island, on the coast of Georgia, is an excellent area for photographing salt marshes, especially since boardwalks there lead through the grasses and maritime forests.

And then, of course, there's the ultimate destination for photographing grasses: the "river of grass," the Everglades. I first began photographing the saw grasses of South Florida in the late '60s, silhouetting them in ponds at sunset and shooting them engulfed in fog with spiderwebs draped over each blade of grass at sunrise. I've also photographed wading birds and deer surrounded by this endless sea of grass, as well as tree frogs climbing nimbly from stem to stem. My trips to the Everglades are generally between January and March, when the grasses are a tan color and the water levels are lower due to the dry season. In Pay-Hay-Okee, there's one particular observation deck that affords an excellent view of dwarf cypress growing amid the saw grass.

Happily, there's never a shortage of grasses for the photographer to shoot, and the subjects can be found during any season in virtually any terrain. So if you find yourself looking for something to photograph during a "dry" spell, grasses might be just the ticket to get you back in action. **OP**

***John Netherton** recently had an overlook named after him by the Tennessee Dept. of Environment and Conservation. Netherton Overlook is a prime photo spot at Radnor Lake, outside Nashville (www.radnor.org).*

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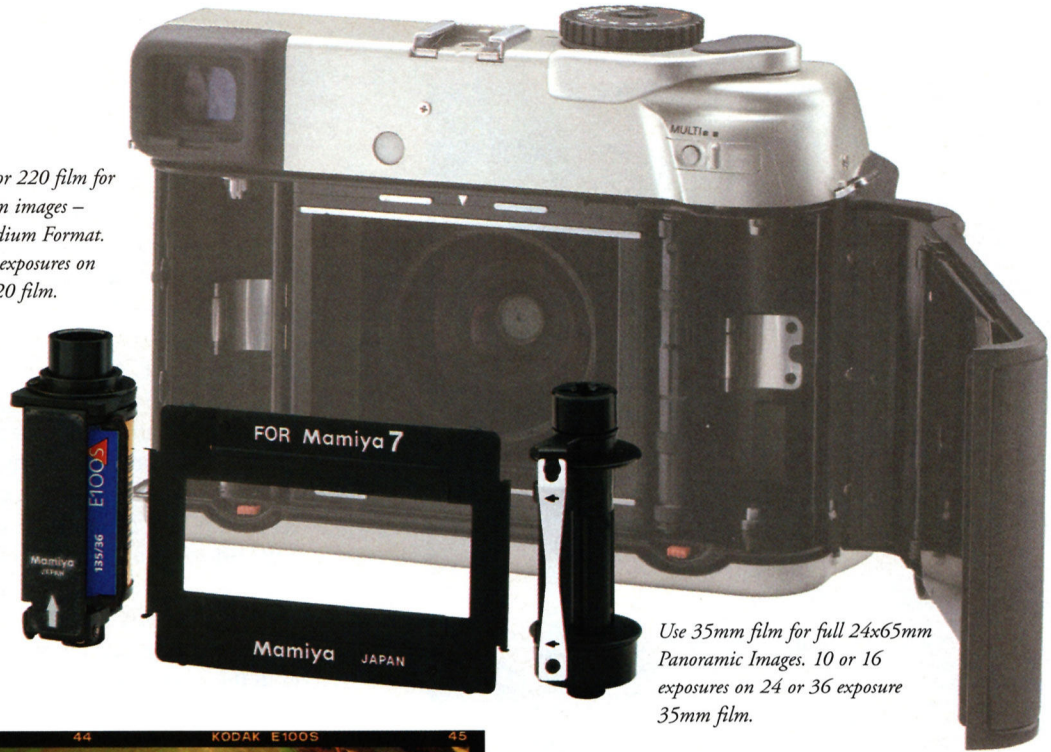

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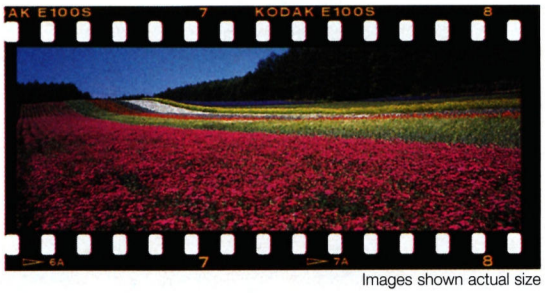

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Shutter Speeds And Action

Showing The Action • When And What To Push • Back To Basics • Windows Vs. Mac • NANPA

BY GEORGE LEPP

Showing The Action

Q I often use the fastest shutter speeds possible to capture moving subjects. My problem is that the subject doesn't look animated. How can I get the subject to look like it was really moving fast, but still show some detail? I use a zoom lens in the 100-300mm range.

S. Warner
Seattle, Washington

A The fastest shutter speed possible isn't always the best way to capture motion. There are other techniques that can convey motion and still show detail in the moving subject. In the accompanying images are two similar subjects photographed using two different shutter speeds.

In the first image, I used the fastest possible shutter speed for the film and lens: 1/500 sec. at *f*/5.6 with a Canon EF 100-400mm IS lens and Kodak E100VS. All the action of horse and rider, as well as the splashing water, is frozen in the moment. It's an interesting photo and shows things we can't see at the moment it happens, but it's also static.

In the second image, I used a shutter speed of 1/30 sec. and panned with the subject. The parts of the subject that move in the same plane and speed of the pan are rendered sharp and those parts not in sync are rendered blurry.

Images that have the subject sharp and the motion blurred are very effective in conveying movement. Depending on the focal length of the lens, the shutter speed for blurred motion might be different. The longer the lens, the faster the shutter speed needed. A wider-angle lens might require a slower shutter speed for the same effect. With a 28-135mm lens, I'd use around a 1/15 sec. shutter speed; for a lens longer than 400mm, I might consider a 1/60 sec. shutter speed. Too slow a shutter speed with a telephoto lens tends to make too much of the subject soft and unsharp.

I recommend shooting the action many times as it's hard to predict exactly what will be sharp and what won't. With experience, you'll develop the technique to improve those percentages.

The horses and riders were photographed at the second annual horse drive photo shoot at the Ponderosa Ranch near Seneca, Ore. If you're interested in next fall's photo program, call (541) 542-2403.

When And What To Push

Q I've known the advantages of pushing faster slide films, but I recently heard of professional photographers pushing the slower ISO 100 slide films. Why would they do that, and should I consider this practice in my day-to-day photography?

B. Hewlett
Kansas City, Missouri

Trek There.

Lowepro's Trekker AW Backpacks

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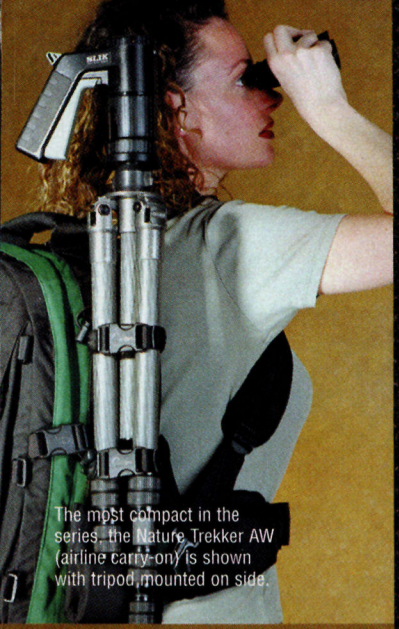

The most compact in the series, the Nature Trekker AW (airline carry-on) is shown with tripod mounted on side.

The Photo Trekker AW is airline regulation carry-on *(Shown with 35mm gear.)*

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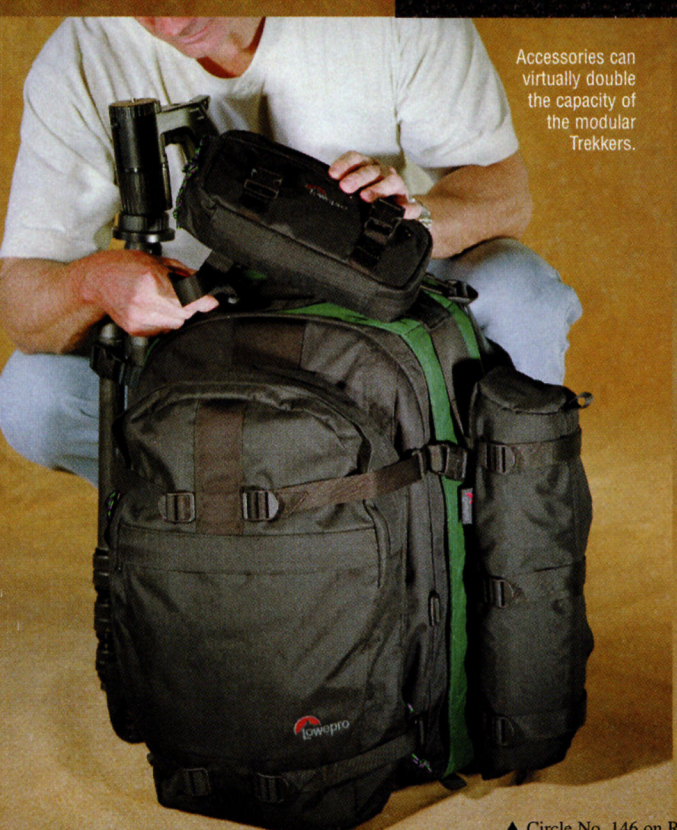

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A The first thing you need to know is what happens when slide film is pushed. Yes, the speed of the film is increased (for a new "ISO" or, more correctly, EI, for exposure index), which will allow a faster shutter speed or smaller *f*-stop for increased depth of field. However, a side effect is that the pushed film gains contrast. You can also expect a slight increase in film grain. Some pros use these attributes of pushed film to their advantage. If the light is low, and in these cases, the light is also often flat, pushing the film improves contrast and adds life to the scene. With today's new films, the grain gain in a one-stop push is insignificant. I have several colleagues who push 100-speed slide film on a regular basis but, on a bright, contrasty day, they wouldn't push.

Should you push ISO 100 films regularly? If you have a processing lab that can easily do your push processing and don't mind paying the extra fee, then experiment to see if you like the results. You'll find that the color palette of ISO 100 film pushed to an EI of 200 is changed and will have increased contrast.

What about pushing print film? You're usually much better off just moving up to the next faster ISO print film. Most processing labs aren't set up to push-process C-41 print films.

Back To Basics

Q *I just got my film back from a shoot and I'm not very pleased with the results. It seems that I have many images that aren't sharp due to camera shake. I'm using an image-stabilized lens and I still didn't get the number of sharp images I expected.*

S. Matzke
Janesville, Wisconsin

A Image stabilization isn't magic and care still needs to be taken to eliminate as much camera movement as possible. The ideal situation is when the mechanics of the camera are in the back of your mind so all your attention is focused on subject placement and composition. By consciously working on the mechanics of holding the camera steady, the procedure will become automatic. Every once in a while, we all get complacent with the mechanics of taking a pho-

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tograph (even the pros), and we need to concentrate on this very basic, yet critical aspect of photography.

PC Vs. Mac For The Digital Darkroom

Q *I'm about to upgrade my image-editing computer. I've always used Windows computers, but this will be a big upgrade to a state-of-the-art machine. Is the Mac or Windows platform better for the serious digital photographer and why? The question isn't so much about speed, RAM, etc., but the inherent qualities of one platform over another specifically for image editing.*

C. Maas
Anchorage, Alaska

A Both Mac and Windows environments are excellent. With the introduction of the Mac G4, Apple has upped the ante in speed and ease of use. The new generation of Intel Pentium and AMD Athlon chips will even the score again. Once again, the winner is the consumer.

For the power digital photographer using mainly high-end programs like Adobe Photoshop, the platform isn't really important. Photoshop works just as well on either platform. I've worked on the program on both types of computers with no problem.

I'd choose a system based on local service and the help available from people I know. If your colleagues are Mac users and they can help you as you work on your system, then Mac is the logical choice. If your peer group is using Windows and you're working on a Mac, you won't get much help when you have a systems question.

The bottom line is that both systems are great and can accomplish exactly the same great images. No one can tell what system helped you unleash your creativity.

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NANPA

The North American Nature Photographers' Association (NANPA) will hold its year 2000 annual summit January 12-16 in Austin, Texas. For more information, call (303) 422-8527. OP

1999-2000 Seminars

Here's a list of locations, dates and contact phone numbers for George's photographic and digital seminars:

Southfield, Mich. (Detroit area), Nov. 13 and 14, (313) 861-6152

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Cerritos, Calif. (Los Angeles area), Feb. 5, (949) 859-0579

Sacramento, Calif., Feb. 12 and 13, (800) 394-7677

Boston, Mass., Feb. 19 and 20, (800) 394-7677

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Ode To Kodachrome

"Give me those nice bright colors. Mama, don't take my Kodachrome away."—Paul Simon

BY GALEN ROWELL

Regardless of recent innovations, Kodachrome is the color film of the century. Reigning supreme for more than five decades, it was once so universally accepted that magazine guidelines would state: "submit only Kodachromes." The few living photographers who shot Kodachrome 8x10 sheet film during its brief manufacture after World War II speak in hushed reverence of its quality, archival stability and an Ansel Adams image duped to 18x60-feet for Grand Central Station.

Kodachrome was the first truly effective commercial color process. All previous attempts were lusterless by comparison. For the first four decades of its reign, it remained the most saturated of all color reversal films, to the consternation of purists, who rejected its bright colors as unreal. While there was no denying that Kodachrome colors were richer than those of a test strip shot at close range in controlled lighting, nature is rarely like that. There's no precise way to measure a film's colors against distant landscapes shot in fleeting light, where even Kodachrome blues and greens pale into grayish-brown murk. Supposedly color-accurate films continue to perform much worse for scenics because they lack the saturation to deliver the brighter colors our visual system constructs in our mind's eye through haze, shadow and the midday blues.

Like most revolutionary discoveries, Kodachrome was more the brainchild of gifted individuals than of a broad R & D effort. Two professional classical musicians, Leopold

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Image shot with Fujifilm MX-2900 Zoom Digital Camera

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Mannes and Leopold Godowsky, performed their original experiments in the bathrooms of their parents' New York apartments. After they patented a two-color process in 1924, Kodak lured them to Rochester to become involved with the Eastman School of Music as well as film research. Mannes had gone back to Harvard to study physics in order to perfect the first commercial three-color process. I've often wondered if his scientific background led him to suspect what physiologists only came to accept a half-century later—that the three different cones of the retina don't "see" color at all, but record separate gray scales that the brain constructs into the sensation of color.

Kodachrome has long been unique in not having its color dye couplers incorporated into the film emulsion. This created extremely fine grain, but at a price. The black-and-white emulsion has color dyes introduced into its layers during development by an expensive, complex, multi-stage technique. Later, Agfachromes, Ektachromes and Fujichromes had color dye couplers incorporated into larger film grains. (My 1960s Kodachromes are less grainy than my 1999 Ektachrome 100VS images, though far less saturated.)

Just as today's younger photographers don't recall the world before Velvia, most purists of Kodachrome's heyday were too young to recall the dull and blotchy Autochrome plates introduced by the Lumiere brothers in 1907.

Kodak barely beat out Agfa to introduce the first practical subtractive three-color process on April 15, 1935. Agfacolor, the first dye-coupler incorporated film, came out the following year. Ektachrome was announced in 1949 after American troops in World War II had seized the Agfa plant near Leipzig, Germany, claiming patent rights to the closely guarded process as "war indemnity."

Common wisdom had it that Kodachrome would remain unchallenged for fineness, especially for 35mm work with considerable enlargement. The 1990 introduction of Velvia took everyone by surprise, including Fuji reps who were kept in the dark until days before the release of the impossible: a dye-coupler-incorporated film as fine-grained as Kodachrome with better saturation and resolution.

Just as today's younger photographers don't recall the world before Velvia, most purists of Kodachrome's heyday were too young to recall the dull and blotchy Autochrome plates introduced by the Lumiere brothers in 1907. The truth is that a film can no more match the way our visual system constructs color than a silicon chip can match the way our carbon-based brain cells construct consciousness. A color-accurate film for textiles and flesh tones at close range will always look dull as death focused at distant infinity. A richer film designed to match the apparent saturation of broad landscapes (to

which our brains assign known colors to known objects, such as green grass or red sandstone) will always make highly saturated reds and yellows shot in warm light at close range appear garish.

Kodachrome taught me a lot about how film records natural light. Had I simply gotten saturated greens and reds without effort, I wouldn't be the photographer I am today. Kodachrome never reproduced grass as green as I saw, nor blue skies or neutral flesh tones. I had to use a polarizer at an angle to the sun to get a decent green and underexpose up to a full stop—not just the third of a stop I use with Velvia or E100VS today—to get a rich red.

A common shortcut to saturation was to seek out only yellows and reds in warm lighting, the secret of the early success of *Arizona Highways*, a magazine that attracted the masses but turned me off with one-dimensional sunsets, red rocks and fall colors that seemed to assault my senses rather than visually interpret the natural world. I vowed to do something different and never sent them a submission, having heard from a pro that nature magazines that aren't publishing the kind of work you believe in aren't likely to become enlightened by your latest efforts. They've found a formula that works for them.

I realized that many of my own Kodachrome sunsets, shot with the best intentions, of course, had much the same look as the images I disliked. How could I get rid of that phony appearance of rich oranges and reds that might or might not really have been there before my lens? The answer was to always include subject matter at the other end of the spectrum, however unsaturated it might appear. Thus, I began including blue sky, blue water, snow in shadow, green grass or neutral rocks in my compositions to give credibility to magnificent warm light for those who weren't there to see it.

When I came across the books and *Life* magazine work of Ernst Haas, who used a 35mm Leica to create images where color became the subject itself without the use of colored filters, I was deeply inspired. His 1950s images on ISO 12 Kodachrome appeared splendidly rich with a full range of hues, and I made up my mind to emulate his color palette in the Earth's wild places.

Shortly before his death in 1986, Ernst Haas attended a New York gallery opening of my work on Kodachrome. We chatted at length about the film. He confirmed the legend that he had filled a freezer with ISO 12 Kodachrome when ISO 25 Kodachrome II came out, and added that he did it again in 1974 when the newer and duller K64 and K25 were announced. He wished he had stockpiled more because the new films had considerably less silver and color saturation than Kodachrome II, the culmination of Kodachrome quality. We reminisced over old KII (on which the image on the lead page was taken) and how Kodak introduced a more environmentally correct Kodachrome with far less of that polluting silver only after the Hunt Brothers had manipulated silver prices into the ozone.

Yes, my film freezer holds unopened bricks of 1980s Kodachrome 25, but instead of being purposely stored for future use, they're relics that reflect the sudden end of an era. **OP**

***Galen Rowell**'s Web address is www.mountainlight.com.*

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WYSIWYG!

How we look at the world affects more than our photography

BY DEWITT JONES

WYSIWYG. Those letters have had meaning since I bought my first Macintosh: What you see is what you get. Photographers knew this long before programmers. How we vision the world goes a long way toward determining our reality.

This isn't a new subject for this column; I've been talking about it for years now. Yet, it seems appropriate to do so once again on this, the last month of the 20th century. Why? Well, because honestly, I'm a little worried about what might be coming. What, Dewitt? Y2K, global warming, the hole in the ozone layer, our next Congress? No, it's none of these.

WYSIWYG. What worries me is what we as a people "see"—our vision, our "future view," if you will. Is that future bright or stormy? Is the glass half full or half empty? Increasingly, I see our vision turning more toward the dark than toward the light.

I don't want to get on a soapbox here. I certainly don't want to judge or blame. I just want to say, in this last column of the millennium, that that's not the way I see it.

I've spent a large part of my life photographing for *National Geographic*. I've read it since I was a child. And its vision, what it charged me with every time I was sent out, was to celebrate what was right with the world, rather than wallowing in what's wrong with it.

That vision changed my life. WYSIWYG. What you see is what you get. The more I shot for the *Geographic*, the more it became a self-fulfilling prophecy. I was sent out to places I had never been. I'd believe there would be beautiful landscapes to photograph; they'd appear. I'd believe those landscapes would be filled with wonderful people; they'd be there.

I believe that as nature photographers most of us hold this vision. We find beauty in the world and celebrate it in our photographs. Well, perhaps it's time to take this philosophy and allow it to permeate everything we do. To start by turning our lenses on ourselves and celebrating the best we have to offer until we say, "Wow! Great frame!" Then, turn those lenses outward beyond just the photographs we take and find the very best in every situation we encounter.

Back in 1993, I wrote a column called "Soft Knock

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On The Inner Door," chronicling a magical experience that had happened to me while I was photographing on a beach at Point Reyes National Seashore. At the end of the column, I added a line asking others who had similar experiences to share them with me. I received more than 150 magnificent letters. The only sad part was that at least half of the letters began, "I've never told anyone this before in my life."

We can't keep our photographs or our stories to ourselves. We need to share them so others can find the vision and join us in celebration. I'll ask in 1999 what I asked in 1993: Do you have a story from your life or the lives of others that celebrates what's right with the world? An incident that has happened to you, a person you've met, an invention you've read about, an organization you've worked with that makes you so happy you can hardly stand it?

If you do, write it down and send it to Ol' Basic, care of *Outdoor Photographer*, or better yet, e-mail me at DewitJones@aol.com. Don't send any photographs that you want returned or commented upon—I'm a one-man operation. I'm not starting a magazine; I'm just trying to help us all focus a vision for the new millennium.

Don't share these stories just with me. Share them with everyone you know. Maybe we can begin a process that will end with all of us celebrating what's right with the world. Wouldn't that be worthwhile?

Recently, I heard a story about an elderly lady who asked that a fork be placed in her casket when she died. Her pastor, taken aback by the request, asked her why. "Well," she explained, "In all my years of attending church socials and potluck dinners, when the dishes of the main course were being cleared, someone would inevitably lean over and say, 'Keep your fork.' It was my favorite part of the meal because I knew that something better was coming, like velvety chocolate cake or deep-dish apple pie. Something wonderful and with substance!"

WYSIWYG. Let's celebrate the dawning of the new millennium with a vision of what's right with the world. It's time to seize the day, my friends. And keep your forks. **OP**

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Whistler Bliss

Bring the right tool for the photo op and you'll get some super pictures

BY LISL DENNIS

With last season's "iffy" snow in New Mexico and Colorado, I was British Columbia-bound. Enough already of reading the superlatives: Whistler Bliss—with snows almost every day at the biggest ski mountain in North America, rated the number-one ski resort on the continent. My Canon Elph and I intended to test the press, ready for epic deeps, steeps and snaps to tell.

Arriving at Whistler, I checked into the luxurious Chateau Whistler Resort. Being a decorative arts aficionado, I fell instantly for the superb alpine Canadiana motifs on painted walls and ceilings, as well as the attractive woodwork, stonework and handcrafted furnishings throughout.

Low- to no "viz" was my excuse for not packing a camera at Blackcomb and Whistler on my first two days. However, on day three I signed with Whistler Heli-Skiing. Airlift to vertical had been a long-standing fantasy, and here was a chance to test-run it for a day. Camera? You bet!

Now I'm pretty cavalier with my cameras; if they can't be drop-kicked or drowned, I don't carry them. I met my group for beeper training and the standard dos and don'ts of chopper drops on mountaintops. The Canon Elph, tucked neatly into a little leather case, was simply slipped onto my snowsuit belt. Hardly all-weather, the Elph was light and handy. Knowing I'd be experientially above my depth in powder, I didn't want an SLR and lens in a fanny pack pulling my weight back, which would then need to be twisted around for access. Picture-taking was secondary to survival.

With one-and-a-half million acres of British Columbia's Coast Mountain Range backcountry to drop people into, the Whistler Heli-Skiing operation was superbly managed with respect to experience and safety, assuming you listen to your guide's directives. Chopper mountaintop drops were especially militaristic, blinding us as we squatted down in a group huddle while the bird flew off in a blast of wind and snow. All clear, I whipped out the Elph for grab shots of skis lying in wait, ready to rock and roll.

Snow-soaked in its leather case, the Heli-Elph on the run was snapping away just fine at breathers, during flight time and at lunch, when I got a nice shot of the chopper tail against our fresh tracks. With the Elph, I was a smooth ski-shooter; others fought with bulky, marsupial camera pouches or fanny packs with goofy zippers.

The chopper scooped up the elated—if not exhausted—powder hounds at the bottom of our seventh run; we'd skied at over 17,000 vertical feet. After zipping back to home base, I topped off my day with a drink at the chateau's Mallard Lounge. As the evening light moved off the mountain, I fine-dined in the charming Wildflower Restaurant with its decorative collection of folk art and antiques. Collapsing into the eiderdown, I passed out with images of Heli-Elphs dancing in my head.

For more information, contact: The Whistler Resort Assoc., 4010 Whistler Way, Whistler, B.C., Canada V0N 1B4, (800) 944-7853. OP

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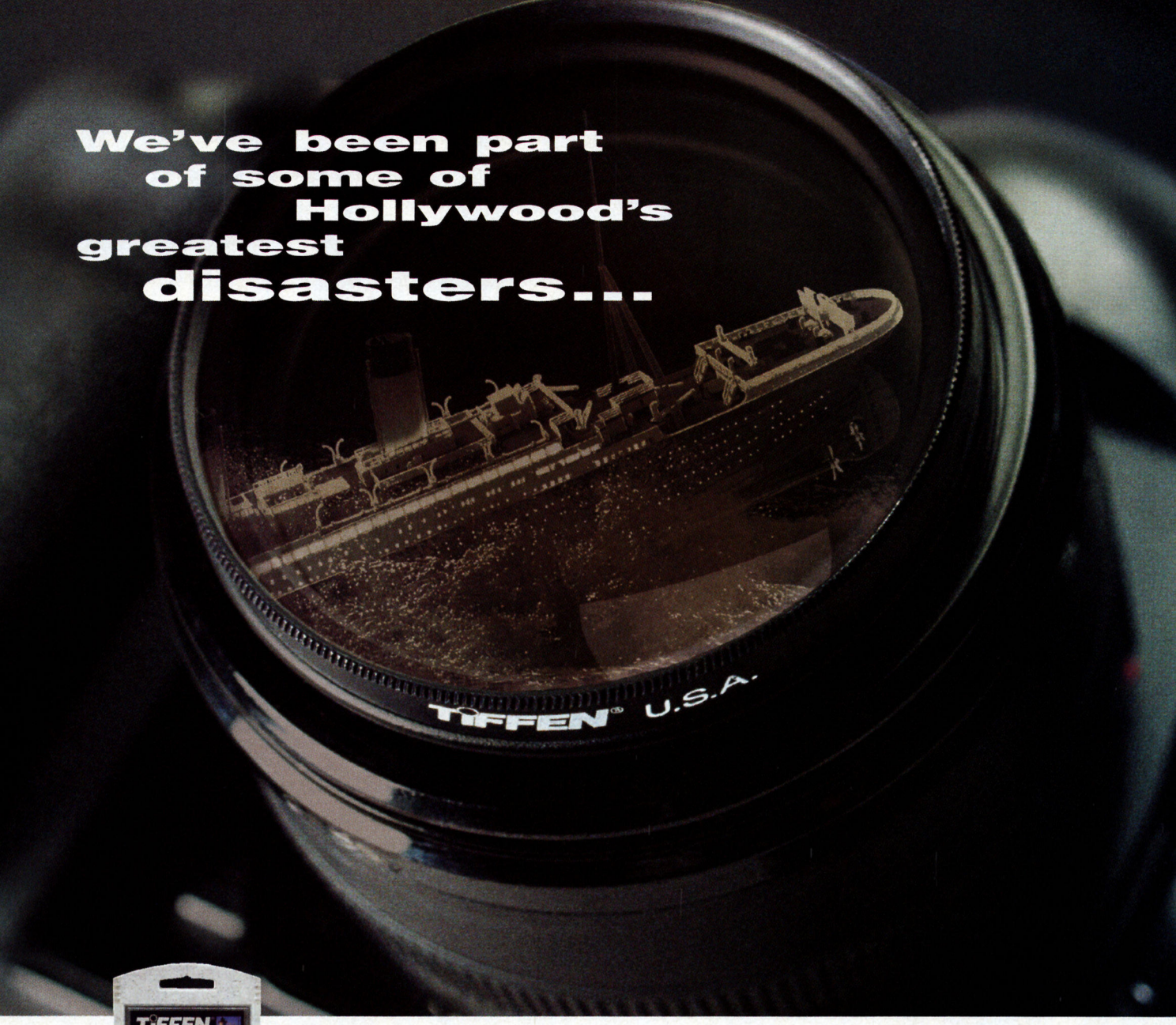

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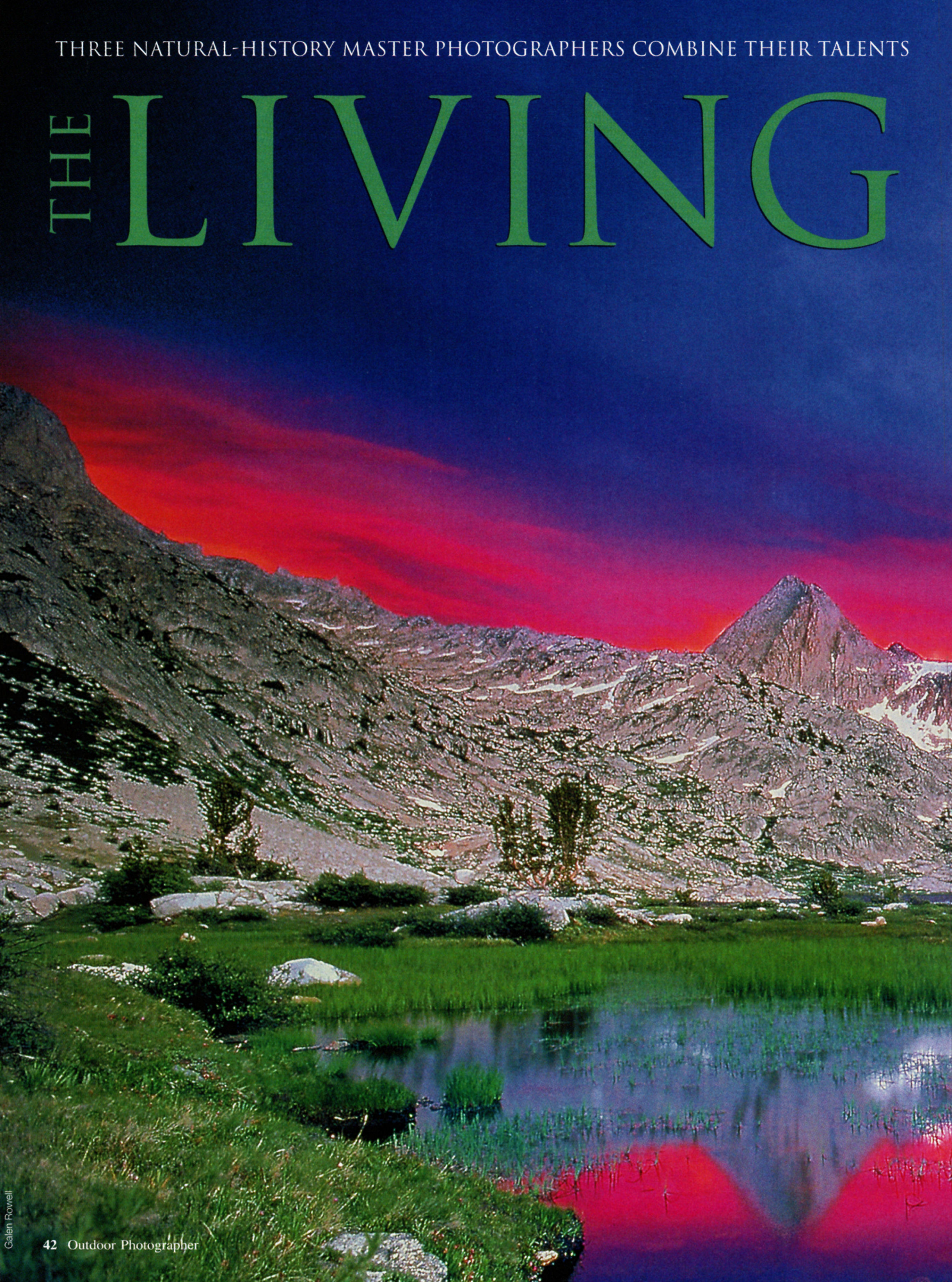

Galen Rowell

TO PRESENT A VISUAL STATE OF THE PLANET FOR THE NEW MILLENNIUM

PLANET

By James Lawrence / Photography By Galen Rowell, Frans Lanting And David Doubilet

Like the three wise men of old, following the bright star by day and by night, Galen Rowell, Frans Lanting and David Doubilet have come to realize they stand at a crossroads in the evolution of our civilization. Their combined eight decades of world field work has shown them all too clearly a planet in trouble, from the forests and rivers and deserts to the oceans to the very air. Meaning every living creature. Meaning "us" in the global sense. So, on this eve of the millennium, they got together to do something about it.

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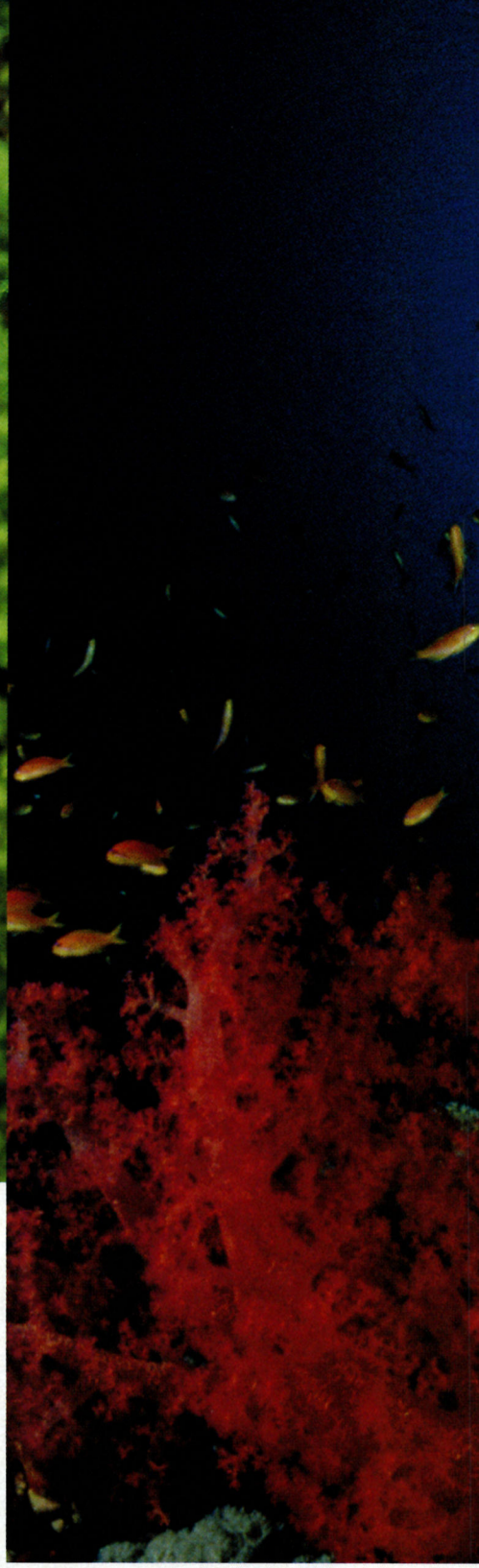
O all who give and receive gifts, such as they are wisest. Everywhere they are wisest. They are the magi.

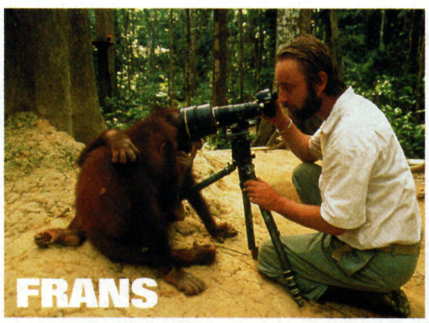
—O. Henry, *The Gift of the Magi*

Galen Rowell



well as a sobering awareness of a natural world in increasing jeopardy.

Now, because they know and love this old earth like few who have ever lived, they come like the magi, bearing a gift of all their best journeys: the new book, *Living Planet: Preserving Edens Of The Earth* (Crown Publishers, New York).



Frans Lanting

"*Living Planet* is a collaboration between three photographers," says Frans Lanting on a warm and breezy California coast morning. "Each of us comes to the project with our own sphere of work, our own particular approach to the diversity of life on the entire planet. The scope would simply be too much for a single photographer to tackle.

"The book attempts to celebrate and give breadth to the World Wildlife Fund's Living Planet campaign," he continues. "WWF has taken a thoroughly systematic look at the world's ecosystems and identified 237 regions that together give a comprehensive idea of the variety

David Doubilet

OPENING SPREAD: Evolution Lake along the John Muir Trail, Kings Canyon National Park, California. At nearly 11,000 feet, the lake often remains frozen into the midsummer. ABOVE, LEFT: At home in the Siskiyou Mountains in Northern California, a mule deer nurses her twin fawns. ABOVE: In the warm waters of the Red Sea, a diver floats suspended over beds of soft coral and swarms of anthias along the Ras Mohammed Reef off the Sinai Peninsula of Israel.

and diversity of life on our planet."

Some of these land, freshwater and marine eco-regions are obscure. Others involve places we know, such as the Pacific temperate rain forest in the United States. Says Lanting, "In *Living Planet*, we present the world in a biological and conservationist context, not just as a collection of pretty destination or calendar photos. The photography is meant to reflect the variety as well as the urgency of saving those habitats."

The WWF calls these areas the Global 200. Through the book and other diverse campaigns, it hopes to illuminate for governments, industries and citizens of the world the urgent need to protect these and similar regions from further damage. The ultimate goal is to bestow a living planet upon the future children—of *all* species.

This globetrotting troika of nature photographers is no casual assemblage of talent and accomplishment.

Galen Rowell, an engaging, highly intelligent, fit adventurer who looks 40 (he's 60), continues to scale the highest peaks and jog the temperate regions of the world in search of evocative and dramatic portraits of earthworks, skies and living creatures.

Lanting, a transplanted Netherlander, focuses on exotic tropical, subtropical and arctic landscapes to craft richly layered portraits of animal individuals and societies.

David Doubilet dives into the ocean realms in search of sheer aesthetic joy to create achingly beautiful portraits, impressions and studies of aquatic life, from color-saturated macroscopic closeups to revelatory insights into marine communities and whole ecologies.

Seasoned with several personally written essays, their comprehensive

Frans Lanting

David Doubilet

LEFT: African elephants plod toward a water hole during the dry season in the Okavango Delta, Botswana. ABOVE: In Belize, beneath the water's surface, filter-feeding tunicates blossom on the arm of a sponge to harvest drifting nutrients.

selection of photographic work is woven into a book design that Lanting likens to a kind of visceral "relay race," an intimate immersion in the garden we call earth.

Galen Rowell

Galen Rowell, looking as hearty and on top of his game as a pro soccer player, talks about *Living Planet* from his airy studio by San Francisco Bay. "Not too many years ago, we thought our wilderness would stay isolated and wild forever. Now we know that isn't true." His eyes light up. "But that's a great realization. A *great* realization! This book really focuses on that by taking a literal global view, right at the time when it's most needed."

He explains how environmentalists in the past zeroed in on specific high-risk environments in a kind of "battlefield medicine, worst-case scenario." Yet computer modeling has demonstrated those scenarios are the ones least likely to recover. "Therefore, if you put your money into them, you're going to have the least return for your money, and that's just what's happened."

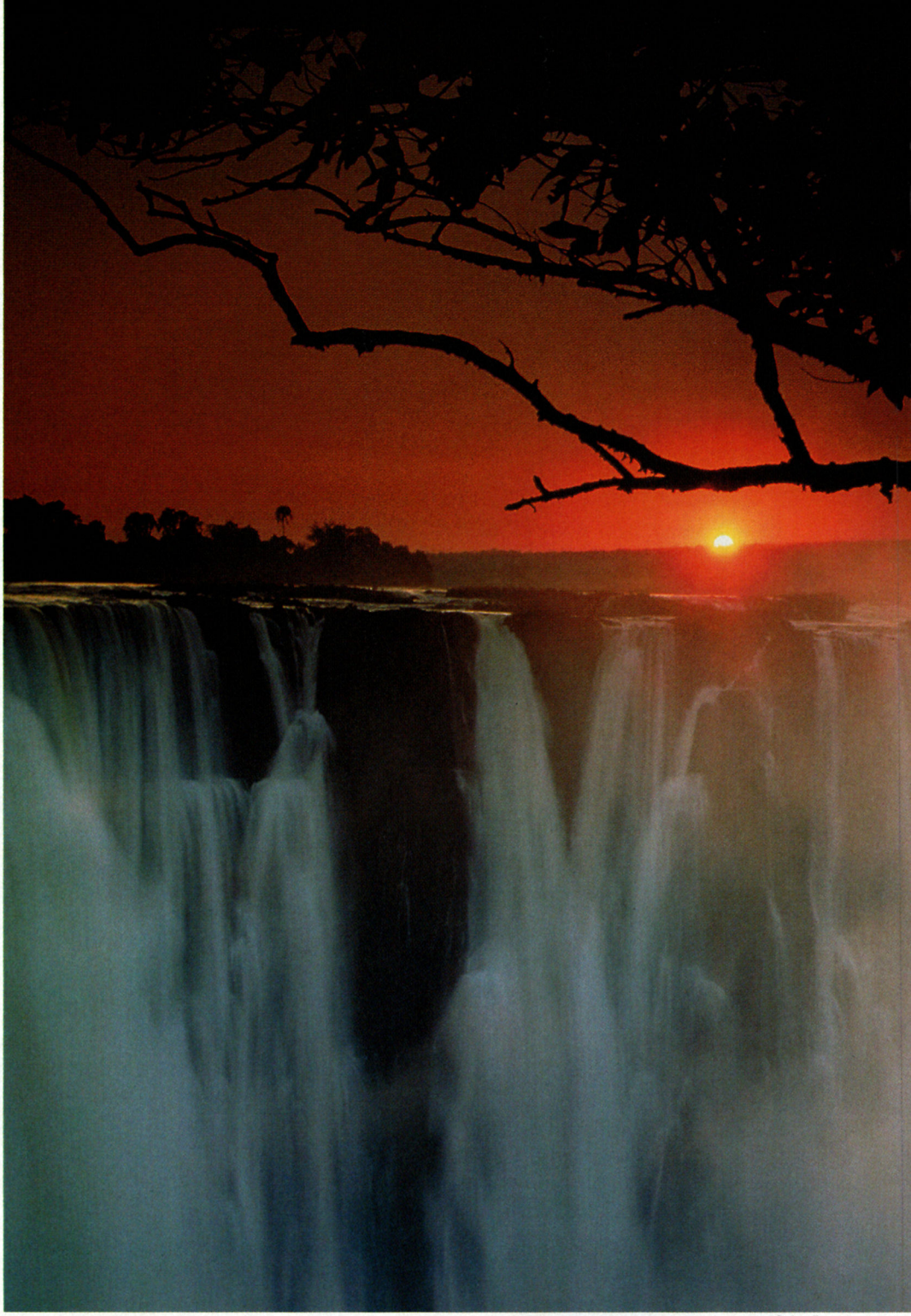
WWF chose a different, more fruitful tack by identifying those environments with a bounty of the greatest

biodiversity and selecting them as iconic representatives of the earth's fecundity. "Scientists studied the planet for years," Rowell continues. "WWF spent millions of dollars to find those areas that fit the parameters. A lot of places the three of us think are just as lovely aren't included because, although they may be pristine, beautiful and contain endangered species, there might be other areas that have all that, but that also hold more links to surrounding habitat."

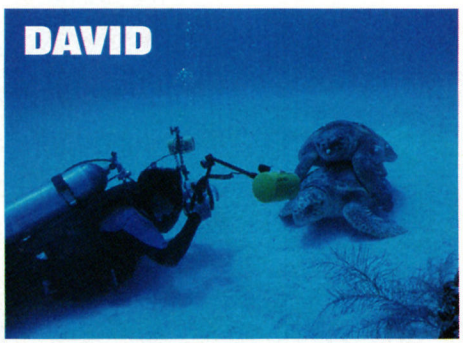
Rowell unfolds the large WWF map that comes with the book and points to Alaska. There's not a single interior Global 200 area in the state, an apparent oversight. But the Canadian Arctic has huge selected areas, simply because similar regions in central Alaska find a more robust expression in Canada.

That's a key factor to the WWF strategy, says Rowell. If people can learn about a remote, even exotic Global 200 region, then apply their newly gained insight into its importance in the world ecological matrix to similar areas closer to home, especially areas they identify with personally, they just may experience an epiphany, a feel for the "Big Picture," and their unquestionable place in it. They will learn to care.

"*Living Planet* goes way beyond a mere picture book," Rowell says. "We're saying, 'Let's preserve as much as possible of the earth's remaining biodiversity.' It's hoped that focusing on the Global 200 will provide a whole new way of looking at the concept and process of stewardship, as compared to the unfortunate legal wrangles over spotted owls, snail darters and other controversies. For all the wrong reasons, I think some of that has worked: It's gotten the mechanism rolling. But I also understand the frustration of people who have economic projects held up by endangered species legislation. This has lasted enough years that it's losing a lot of its effectiveness. So we need a new way to look at the global environmental problems. And I feel *Living Planet* and the Global 200 is a damn good one."



Galen Rowell



David Doubilet

"All books with images have a certain amount of impact," begins affa-

Galen Rowell

Frans Lanting

LEFT: Zambezi River, Zimbabwe. The sun rises behind legendary Victoria Falls, first seen by a westerner in 1885 and named after his queen. ABOVE: Patagonia, Chile. Guanacos feed before the Torres del Paine in the national park named for the granite towers. RIGHT: Snow geese migrating southward alight on Tule Lake, California.

ble, philosophical David Doubilet, on long-distance telephone from his home in New Jersey. "No matter how many video and TV documentaries we see, photography in books can still form a collection of memory markers. In this case, they're milestones that represent a good chunk of a career."

He contemplates the three diverse styles of work in *Living Planet*. "The interesting thing for me is that the

Frans Lanting

David Doubilet

ABOVE: A caiman emerges from a lagoon in Panatal, Brazil. On the comeback, Panatal caimans now number 10 million, the highest concentration in the world. LEFT: Sea and sky blend as stingrays forage through shallow Caribbean waters in North Sound, Grand Cayman Island.

ALL IMAGES: Nikon cameras and lenses, Fujichrome Velvia and Kodachrome 200

quality underwater image is just slightly more than 50 years old. Galen and Frans are carrying on a great photographic tradition that goes back to Henry Jackson, Ansel Adams and Eliot Porter. They've built on that background. Underwater, many of the images we build on are considerably more recent work.

"It's hard to believe that in the richest coral area in the world, the central western tropical Pacific of Papua New Guinea, Indonesia and the Philippines, and in the South Pacific, areas where millions of soldiers fought most of the Pacific War, no one ever really looked underwater until well into the '50s."

Doubilet cites the pioneering diving and photographic work of Jacques Cousteau and Louis Marden. "These were new kinds of images. That's what makes the underwater world a terribly exciting place for working."

Doubilet's many years of diving and photographing have helped him to see fish as not just fish, but as members of larger groups: aquatic villages, cities and countries within larger populations. "We're still just now beginning to see and understand what was initially obscure, such as subtle differences in the same species in different locations."

Consider for a moment what it takes to make underwater images. In addition to the closely monitored, complex breathing apparatus vital for survival, Doubilet must carry a complex spiderwork rig of strobe lights and cameras in waterproof housings. There's no changing film underwater, so shooting times are measured in a few short minutes before it's time to go back up and recharge for another dive—or call it a day.

"You go down into this foreign land with a mountain of equipment. Working as quickly as you can, you try to

(Cont'd on page 112)

SIGMA

A Landscape Unchanged Since the Time of Genghis Kahn – Naadam Festival in Mongolia.
Masanori Kobayashi: Born 1949, Kyoto. Specializes in documentary subjects including refugee children around the world. Winner of the United Nations Photographer's Award in 1994. Currently works as a freelance photojournalist. Photo Data: Sigma 70-200mm f/2.8 EX HSM; exposed for 1/500 sec. at f/8.

OUR WORLD

MASANORI KOBAYASHI SHOOTS THE WORLD WITH A SIGMA LENS

Since ancient times, the horse-riding peoples of Mongolia have led a nomadic existence across the vast, grassy plains of northern Asia. Here, the photographer captures a moment of unbridled joy during an annual festival, through the eye of his Sigma lens. "I'm really impressed with its operational ease and mobility," says Kobayashi.

The Sigma APO 70-200mm f/2.8 EX HSM lens delivers excellent, edge-to-edge image quality, even at wide-open aperture settings and throughout the zoom range. Balance and handling are perfectly stable as the length of the lens remains constant, even while zooming and focusing. And the hypersonic motor provides quiet, high-speed autofocus response. A fixed, non-rotating front ring makes polarizing filter use simple, and a detachable tripod mount is included as standard equipment. This 70-200mm zoom uses Sigma's dedicated 1.4X and 2X APO Teleconverters.

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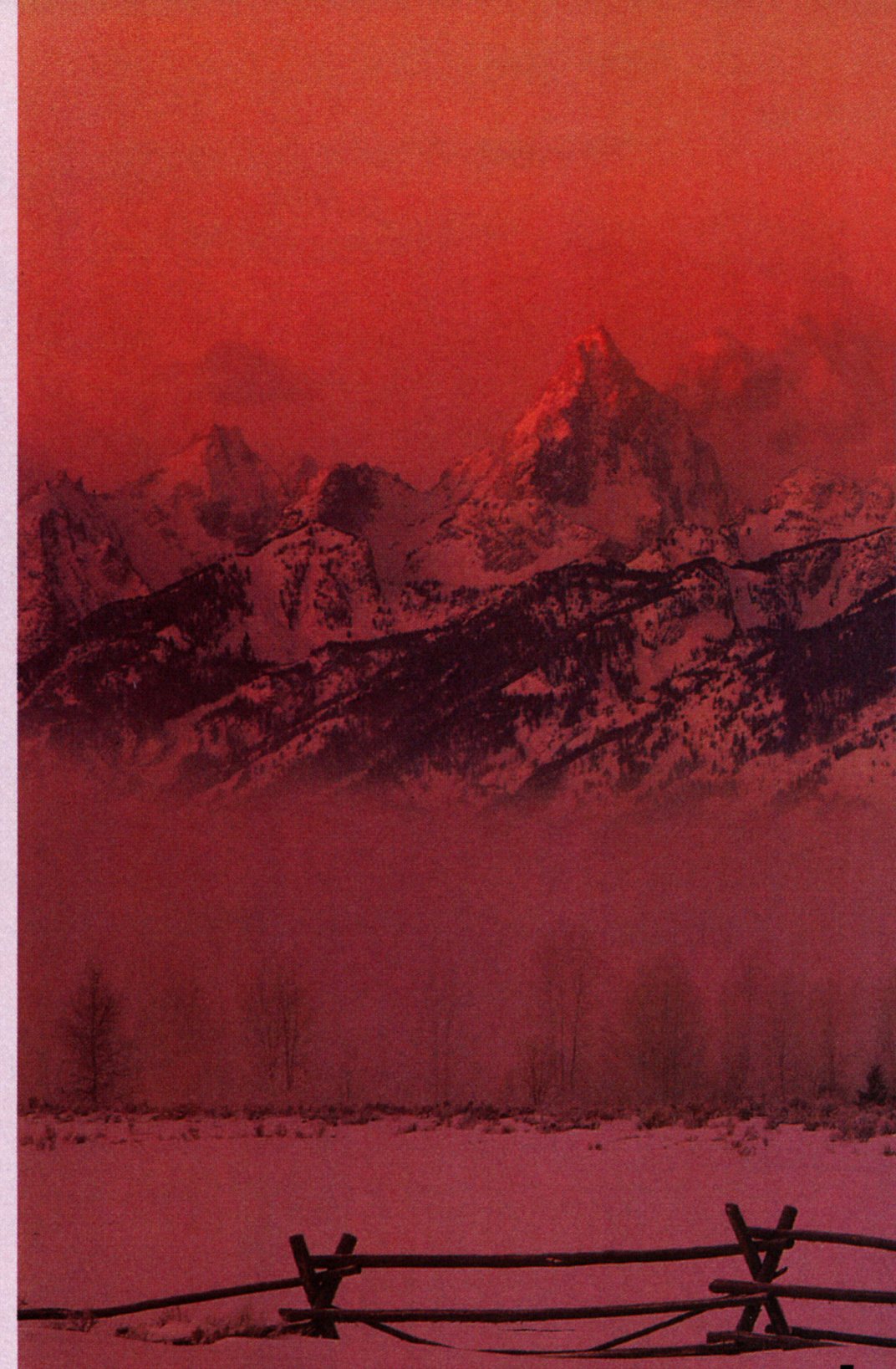
Where will you be at sunset, December 31, 1999, or sunrise, January 1, 2000?

By The Editors

At the sunset of the 20th century and the dawn of the 21st, as the millennium draws to a close and a new one begins, we thought it would be enlightening to ask a few top photographers for some of their favorite sunrise/sunset shots. This change from night to day and day to night are special times for nature photographers. It's a period of magic light and beautiful colors. In winter, crisp, cold weather can make for dramatic light and quiet times. The quiet comes because everyone except the photographer is at home—and they miss a lot.

While we won't be able to visit the locations represented here, some of you might. So be sure your cameras have film and set aside some time to say good-bye to one century and usher in another doing what we all love to do—taking pictures of the outdoors.



Top Photographers' sunrise and

sunset picks

David Muench *(Opening Spread)*

Just Before Sunrise, Cathedral Group Peaks, Grand Teton National Park, Wyoming. Early light is so primal. I love being out before dawn, when the sky begins to color, especially on a cold winter day. This is an older shot of mine, a favorite from the Tetons. There had been a storm around the mountains, and this morning, I was up and out literally with the snowplows. Of course, when sunrise is around 8 a.m., you don't have to get up quite so early. There's an excitement for me in the air and light after a storm on a cold winter morning. It was probably about 20º below zero this day. Having the right clothing on is so important in these conditions. While this photo comes from a specific time, I really feel it captures a timeless moment.

Linhof Technika IV, Rodenstock 360mm, Kodak Ektachrome, Gitzo tripod

Art Wolfe

Sunrise in the Pinelands, Everglades National Park, Florida. Sunrise in the dry season is a spectacular thing in the Everglades. The low light filters through the mist off of pools and streams, as well as through smoke from fires. Fires, like a change in time, offer mixed blessings. In the Everglades, they clear out the scrub that can choke out pines. The Everglades is the largest subtropical wilderness in the United States and is severely threatened by elaborate water controls built over the last century to supply the fast-growing population in South Florida. There's a ray of hope, however. The Army Corps of Engineers has released a draft of a comprehensive plan to restore water to the "River of Grass" and ensure vitality of the area for generations to come.

Canon EOS 3, Canon EF 70-200mm *f*/2.8, Fujichrome Velvia, Gitzo carbon-fiber tripod

Kathleen Norris Cook

Near Sunset, Hopi Point, South Rim, Grand Canyon, Arizona. Hopi Point is such a classic spot for a sunset. You can shoot toward the sun for the drama of the sun and shadows on the canyons. You can also turn around and shoot the other way for terrific color and forms, a completely different effect. For this particular shot, one of my favorites, snow showers constantly covered and revealed the sun, providing lots of different looks. The wind was strong and the temperatures frigid, making photography a challenge. But I like challenges, so I simply dressed in thick clothing and waited for the photos to develop. This shot is close to the end of the storm, just before the sun drops to the horizon for the end of the day.

Fuji 6x7 and 105mm lens, Fujichrome Velvia, Manfrotto tripod

Carr Clifton

Sunset, Pressure-Fractured Ice, Lake McDonald, Glacier National Park, Montana. Winter is pretty special in itself—it has such a different feel than all of the other seasons. This shot in Glacier National Park has some incredible memories for me. The ice here was pushed up on shore by the expansion of the ice on the lake as it froze deeper. You could actually hear it tinkling like glass as I set up. I also just like ice—an unusual, beautiful subject. It's great to work with in photographs because it offers so many shapes and patterns, plus the color and clarity are wonderful. This little patch of fractured ice had so many possibilities as I moved around it, getting ready for the sunset.

Toyo 45AR, Schneider 90mm, Fujichrome Velvia, Gitzo tripod and head

William Neill

Just After Sunrise, Glacier Point, Yosemite National Park, California. Clearing winter storms in Yosemite Valley has to be among the most sublime experiences I've had in nature. This composition was made from Cook's Meadow aiming toward Glacier Point, which forms the cliffs in the image. I was attracted to the dramatic light, which was changing and giving different effects constantly. Out of many versions, this one has the most subtlety, fog and mystery. I like its bright, but misty feel, as if the future is bright but unknown, which seems appropriate when looking toward a new century and millennium.

Wista SP, Nikkor-T* ED 360mm, Fujichrome Velvia, Gitzo G320 Studex tripod

Linde Waidhofer

Sunset, Looking Up Bear Creek Canyon, Telluride, Colorado. I shot this photo from my front yard—this is one of the reasons I lived in Telluride. Yet, no matter where we photographers live, it's easy to get bored with your own home territory and not really see what's there. In the winter, the storms that come through this area are often filled with snow and gray. I try to be aware of what's going on in the sky because when a storm starts to break, the light show at sunset can be spectacular. I rush to get the camera and grab the shot. I think many photographers have the chance to capture great winter sunsets on film if they stay aware of their skies and have camera and film accessible.

Nikon F3, Nikkor 24mm *f*/2.8, Fujichrome Velvia

OP Staff Picks

Steve Werner

Sunset, Minaret Overlook, Mammoth Lakes, California. Everything about the high Sierra speaks of the ages. The glaciers of the Ice Age cut the alpine basins and cirques, and the peaks that remained above the glacial blanket were sharpened by the winds of time. The Minaret Overlook is a peaceful place to spend an evening while waiting for the sky's colors to develop. In the winter, it's reachable by cross-country skis, and in the summer, tourists drive up and leave after the initial spectacular blaze. From the first interview that I did with Dewitt Jones, the virtue of patience was the primary "sunset tip" that was impressed upon me. Since then, I always stay well after sunset. Even if nothing spectacular transpires, the quiet time is priceless. I love photography for the way it makes me slow down and take notice.

Canon EOS 3, Canon EF 300mm *f*/4 IS, Kodak E100SW, Manfrotto tripod

Rob Sheppard

Sunset, Willows, Central Minnesota. A lot of people think Minnesota is too cold for winter photography. The key isn't equipment—modern cameras and lenses do fine (just keep spare batteries warm). You must have good winter clothing. Then, so much is possible. I love discovering the lines and shapes of dormant trees against a winter sky. The vistas here can be limited with all of the trees around, so why not use them? And one great advantage of such a northern site in January is the short day: Sunrise is late and sunset is early, making both of them easy to photograph.

Canon EOS A2E, Canon EF 24-85mm, Kodachrome 64, Manfrotto tripod

Christopher Robinson

Sunset, Ocracoke Island, North Carolina. The fragile ecosystem of the Outer Banks of North Carolina is like no other place on Earth. I've been traveling to Ocracoke since I was just a kid, and over the years, I've been fortunate to witness some incredible views. On the evening of this sunset, I watched as the sky turned from red to a rich purple. With a roll of Kodachrome in my camera, I dashed to the edge of the island's natural harbor and quickly composed, keeping the water in the frame for the reflection. The lens was unfiltered. For this kind of dramatic color show, I like the effect of a wide-angle lens—it captures as much of the sky and its reflection as possible.

Nikon FM2, Nikkor 20mm, Kodachrome 25

Kurt Smith

Sunset, Sea Of Cortez, Baja, Mexico. I photographed this sunset from the deck of Baja Expedition's whale-watching vessel, "The Don José." The late afternoon of a mild April day provided this warm, colorful palette of reflecting colors on a calm, beautiful ocean. The peaceful and relaxing pace this paradise provides can almost be hypnotic—and I nearly missed this fleeting sunset as it disappeared behind the mountains. I was lucky to have camera at hand and didn't let the scene slip away.

Canon EOS A2E, Canon EF 28-80mm, Kodak Ektachrome Elite

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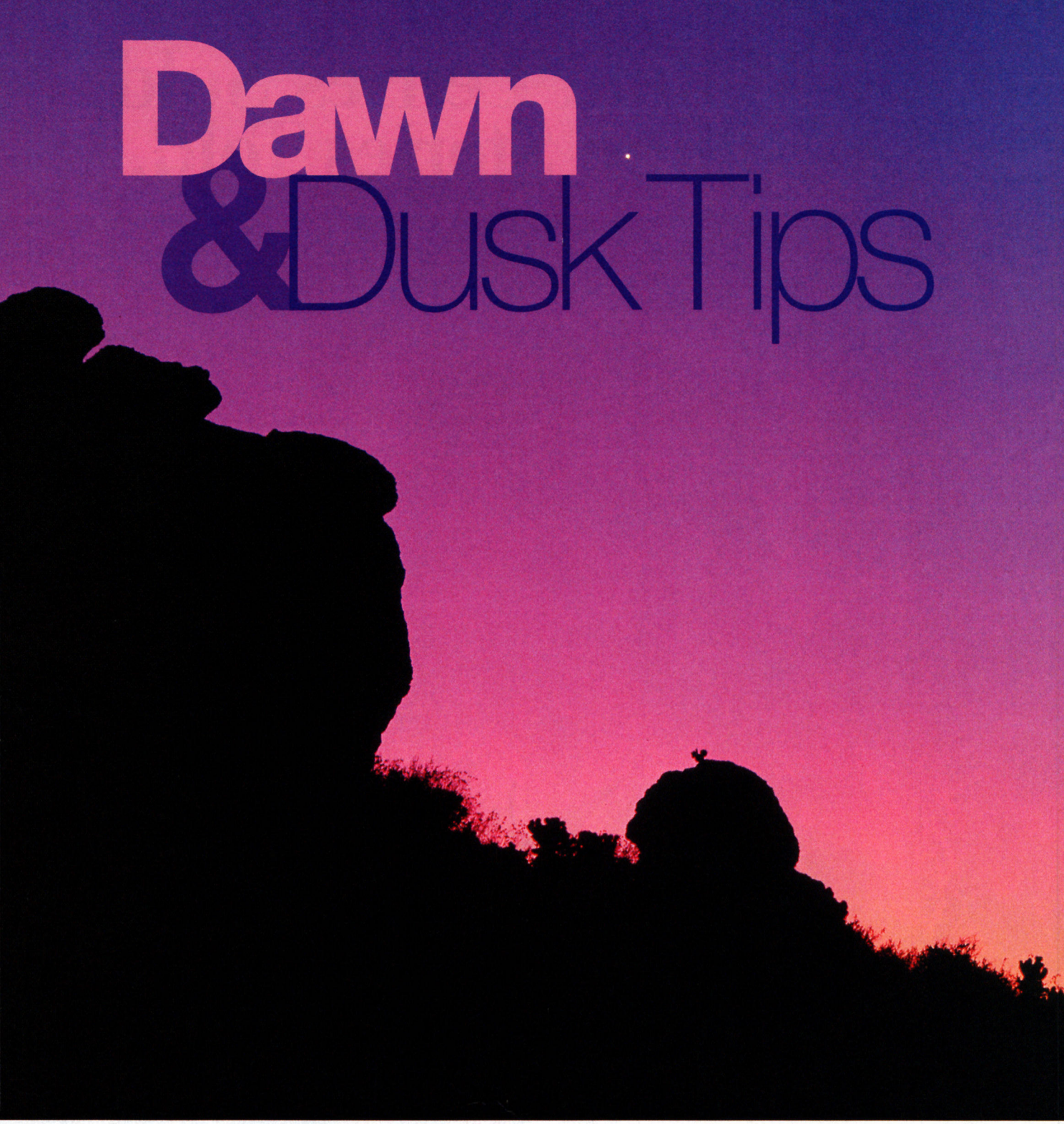
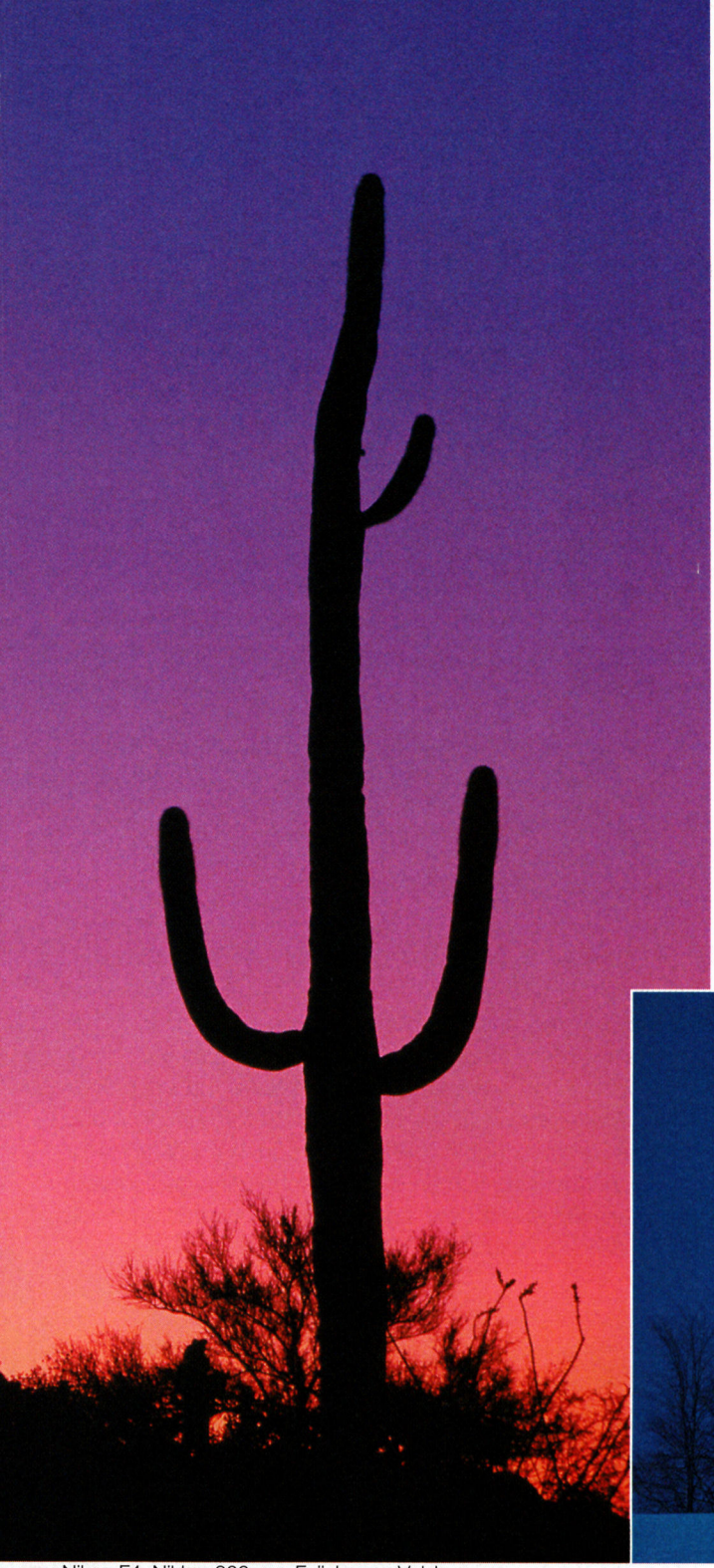
Dawn & Dusk Tips



Use these ideas to improve your sunrise and sunset images in 2000

Text And Photography By John Shaw

As we head into a new century, some things never change. Every day of every year, there are potentially two great times of day to photograph: sunrise and sunset. Of course, conditions won't always be right, and we'll miss some days with our busy schedules. Still, when a knock-your-socks-off opportunity comes along, we need to be prepared. Here are 10 tips for these times.



Nikon F4, Nikkor 300mm, Fujichrome Velvia

◀Tip 1 *Photograph before dawn and after sunset.*

Just before dawn and just after sunset, the sky often glows with beautiful shades of lavender, magenta and orange. Try silhouetting a foreground object—for example, a cactus, tree or rock formation—against this color by positioning it against the sky.

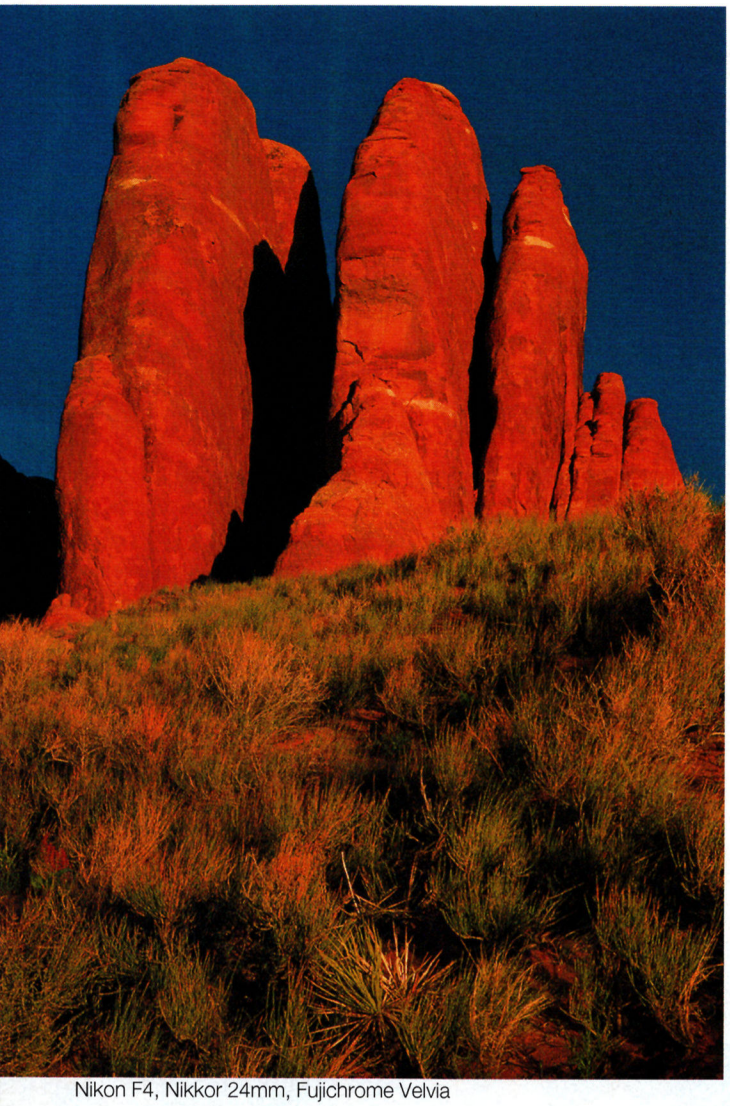
Find your subject and position the camera and tripod so that no extraneous objects are in the frame. Watch the edges of your viewfinder in particular—stray branches have a habit of jumping into the dark parts of the frame. For exposure, spot-meter the brightest area of the sky and place it as one stop lighter than what the meter suggests. For example, if your camera meter says the exposure for the sky is one second at *f*/11, shoot at one second at *f*/8. This ensures that the entire silhouetted subject will show up on film. You're just making the sky a "light" tonality without changing the foreground at all. If you photograph as an overall meter reading suggests, your subject might blend into the sky.

Nikon F3, Nikkor 105mm, Kodachrome 25

▶Tip 2 *Remember to photograph moonrise and moonset also.*

While we tend to concentrate on the daily repetition of sunrise/sunset, there's another celestial event to photograph: the 28-day cycle of moonrise and moonset.

If the moon is high in the night sky, a photograph will show only a bright orb surrounded by black—not a good shot at all unless you're doing true astronomical photography. The time when most of us should photograph is when the moon is low on the horizon and there's still some light in the sky. Just meter the sky and place it as whatever tonality you want. Don't try to use shutter speeds much longer than about a second or your moon might become elongated (because of movement due to the earth's rotation). Use your long lens (see Tip 7) to make the moon appear large over the landscape.



Nikon F4, Nikkor 24mm, Fujichrome Velvia

▶ Tip 5 *Be careful about your exposure settings.*

Letting your camera run on an auto-exposure setting is less effective when the sun is in the frame. Often, the sun will over-influence the meter reading and fool it into a much too dark exposure.

Try taking a spot meter reading of the sky to the side of the sun so that the meter sensor is located on the sky itself, not the sun. If you shoot at what the meter says, the sky will become medium-toned. Do you want it this way? You can lighten or darken the sky as you prefer by opening up or closing down from that medium-toned starting exposure. After metering, recompose your picture and shoot.

A special note: If the sun itself is in your frame, be extremely careful about how much you look through the viewfinder, especially if you're shooting with a long lens. You can concentrate the sun's rays and permanently damage your eyesight, about the last thing a photographer wants to do.

◀ Tip 3 *Don't forget to look around you.*

Often, the most spectacular scene isn't the sunset itself, but the sunset light upon the landscape. The warmth of late light adds yellows and reds to the entire scene. Rocks glow, flowers blush and landscapes come alive with vibrant color.

A polarizer may give better colors in these conditions. Polarizers are available in both "linear" and "circular" models, but current autofocus cameras need the latter to meter correctly. Circular polarizers are one-way filters; that is, you can see their effect only when viewing through them from the proper direction. I often determine if I want to use a polarizer by simply looking through the filter itself while I'm holding it. With my circular polarizer, I have to make sure it's in the same orientation that it would be on my lens, with the filter threads facing me.

■ Tip 4 *Photograph both vertical and horizontal pictures.*

While most cameras are easier to handle for a horizontal photo, they can also be tipped for a vertical composition. Here's where a good tripod is a necessity. I've seen lots of beginning photographers pick up a cheap tripod at the local discount store, only to discover that they couldn't position the head for a vertical. Make sure you keep your horizon line square with the world in both formats. You can purchase a little bubble level that fits in the hot shoe or replace the focusing screen with an etched-line grid screen, but it's easiest to just take a giant step backwards and look at your camera. You'll see if it's cockeyed.

Nikon F4, Nikkor 200mm, Fujichrome Velvia

Photo by Gerry Bishop, SP 90mm F/2.8 1:1 Macro

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Nikon F4, Nikkor 300mm, Fujichrome Velvia

◀Tip 6 *Wait out bad weather.*

It's easy to give up and go home. Check the sky just at the horizon to see if there's any crack in the clouds. If the sun can sneak through for even a few moments, the odds are that you'll get a photo opportunity. Photographers get pictures only because they're out on location. I've often said that one of the biggest detriments to good photography is mealtime, and it's all too easy to justify heading off for that doughnut and coffee when the weather isn't cooperating. Nope, you gotta wait around if there's any chance at all.

▼Tip 7 *Use a long lens for larger sun images.*

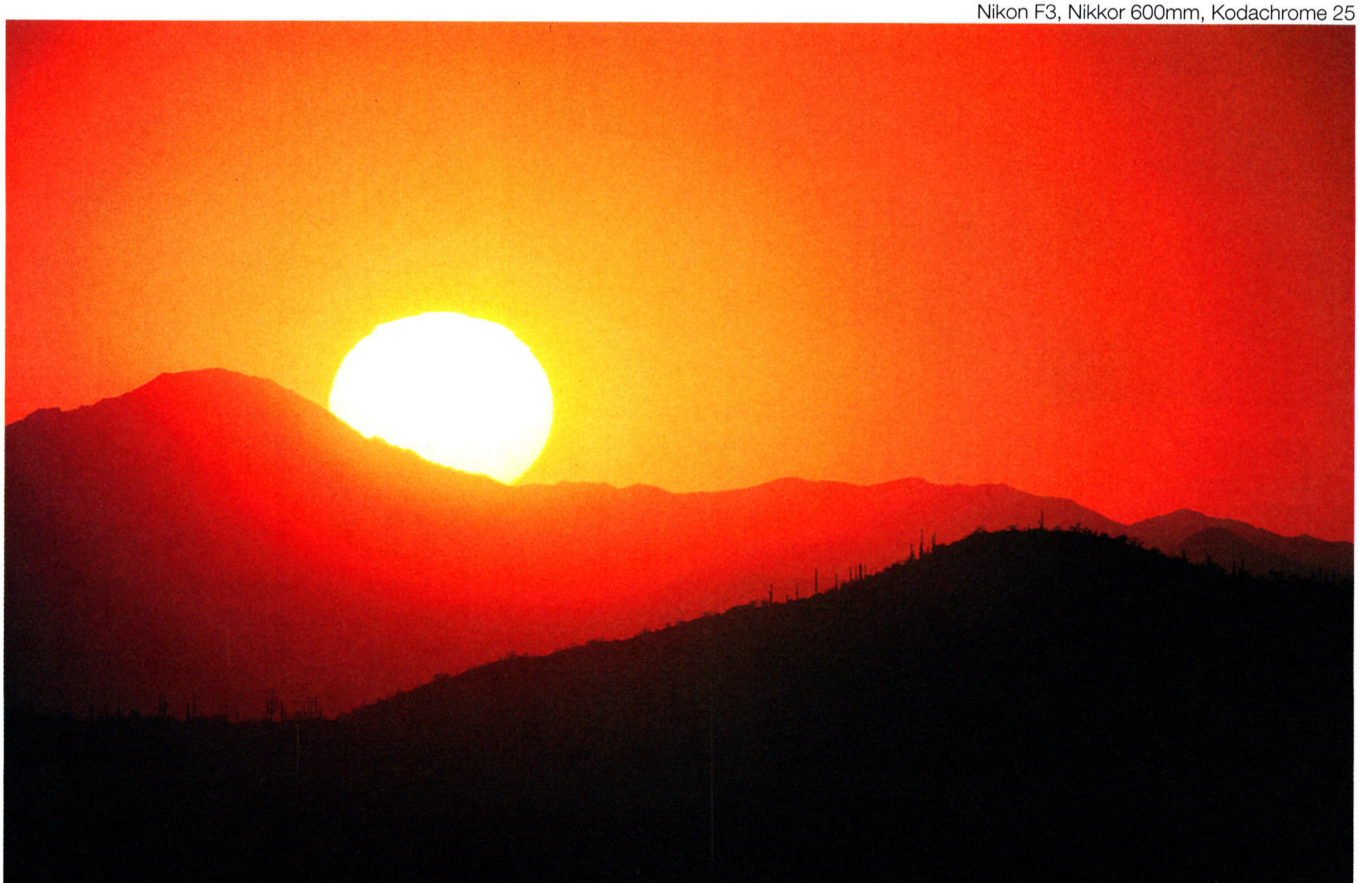
To get a huge sun on film, you only have two choices. You can either move a lot closer to the sun (certainly not a very practical solution) or you can stay here on earth, but photograph using a long focal length lens.

Here's a quick tip as to the actual size the sun will appear on film. You get about a 1mm-diameter image size on film for every 100mm of focal length you use. As an example, a 300mm lens will give you a sun about 3mm in diameter. Since the 35mm frame is 36mm across horizontally, a 300mm lens gives a sun that's about ½ of the frame.

Switch to a 500mm and you have a 5mm-diameter sun image. Add a 2X teleconverter, an effective 1000mm lens and, suddenly, the sun is recorded at roughly 10mm across. This little focal length tip also works for the moon's image. While the sun and moon are vastly different in physical size, they're also at vastly different distances from us, hence they appear in the sky to be about the same diameter.

You can see why working a sunrise or sunset with a 50mm normal lens often can be disappointing. The resulting image records as a tiny ½mm-diameter speck on the film.

Nikon F3, Nikkor 600mm, Kodachrome 25



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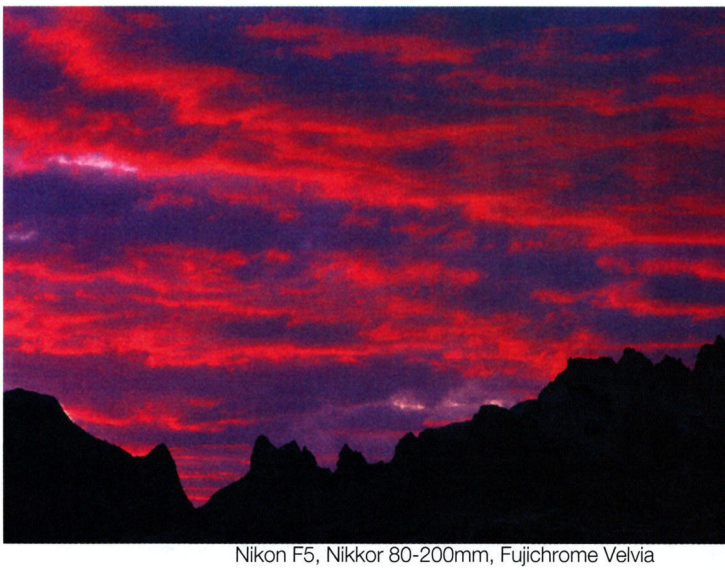
Nikon F3, Nikkor 500mm, Kodachrome 64

▲Tip 8 *Find your composition before the light gets good.*

This seems pretty obvious, doesn't it? Walk around with a handheld camera and view scenes as horizontal and vertical, from both low and high vantage points. Find the best compositions in this manner, then set up your tripod and gear. You should be able to determine a couple of possibilities ahead of time, including lens choice. Spending extra time before you shoot lets you fine-tune your photography, instead of rushing around at the last minute. If you wait until the light starts getting good, you'll settle for "mediocre" rather than "magical."

▶Tip 9 *Photograph what's happening in the sky, not just the sun itself.*

Most of the time, a good sunrise or sunset photo isn't really a picture of just the sun, but rather of what's around the sun. Watch for cloud formations that can light up with the low sun. If there's dust, smog or even humidity in the air, you can get some amazing colors in the sky. Stormy weather often offers the very best of sunrise and sunset photo possibilities, while cloudless, blue-sky days can yield the worst. Even a momentary bit of weather might help. I've watched a color bonanza appear when a passing afternoon rain shower rolled between me and the low sun.



Nikon F5, Nikkor 80-200mm, Fujichrome Velvia

■Tip 10 *Keep shooting!*

Remember Yogi Berra's truism: "It's not over 'til it's over." Boy, does this apply to sunrise and sunset photography. The light keeps changing and changing, so keep shooting. Don't take one photo and think you've captured what's possible. Always believe your next frame will be the definitive one. **OP**

John Shaw's Web site address is www.johnshawphoto.com.

OP ON THE WEB
WWW.OUTDOORPHOTOGRAPHER.COM
See: "The Sky's The Limit" (June '98)

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Silver Prize (one entrant):	diploma, US$ 1,000
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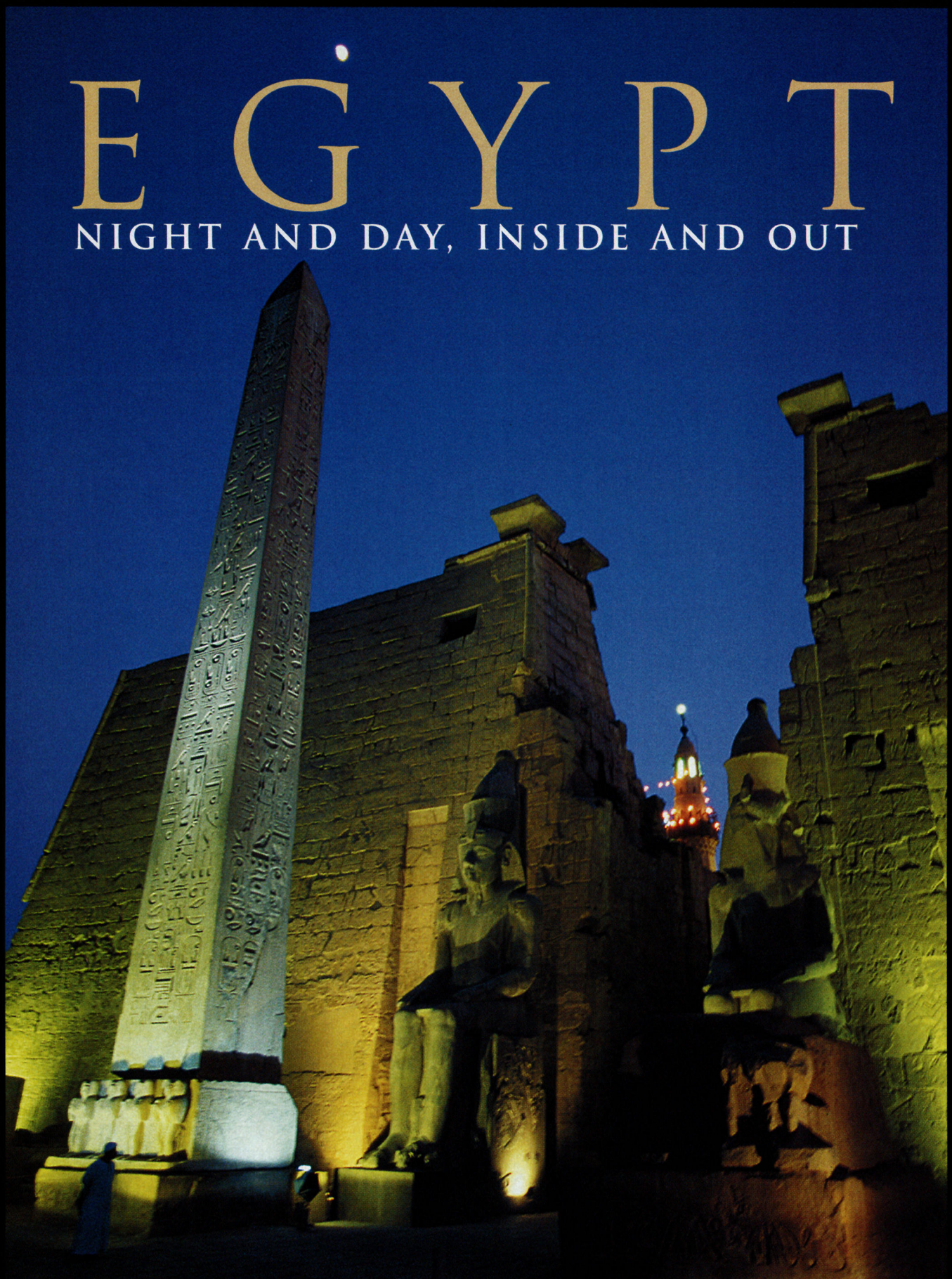
EGYPT

NIGHT AND DAY, INSIDE AND OUT



Text And Photography By Ryan And Iris Stevenson

The east-west path of the sun and the south-north flow of the Nile formed the directional foundations of the early Egyptians' life and religion, and so they would come to be the defining factors for modern photo tourists. The ancients recognized that life began each day with the sun's rise in the east. Accordingly, the temples dedicated to worship life forces and living rulers were built on the east bank. On the other hand, they acknowledged that sleep—and its logical extension, death—were summoned by the setting sun. Fittingly, the tombs of kings and queens, outfitted with all necessities for a lavish afterlife, were ensconced in pyramids and later in the remote canyon walls on the Nile's west bank near Luxor.

The stone monuments of ancient Egypt mirror the colors of surrounding desert that extends seemingly into infinity on either side of the green ribbon that is the Nile's fertile and irrigated bottomland, and all rock and sand experience a sort of new life and afterlife with the rising and setting of the sun. Like all desert sand and stone, whether man- or nature-made, its dull khaki and buff colors come to life under the blush of sunrise, then live again with the strawberry-blond glow of late afternoon, continuing to the sultry evening afterglow. For the photo tourist, the

NIGHT AND DAY

Throughout most of the day, the high sun angle and blinding desert light are entirely unflattering to the form and color of stone monuments. In summer months, 100-plus temperatures of the upper Nile also limit photographic will. For these reasons, evening light shows are a popular alternative for viewing sites like the **Temple of Isis at Philae** near Aswan (facade and door to the Holy of Holies sanctuary above) and the Temple Of Amun-Ra at Karnak, or simply under the lights (no show) in the case of **Luxor Temple** (entrance at left). Though the light is artificial, it casts the carvings of statues and pillars in a light that helps to define the features of the ancient artworks. High-speed film, a lens with a large maximum aperture and a tripod (where permitted) are all or separately necessary. Because the monuments are stationary (negating concerns about subject movement), an IS lens can buy you a few extra stops and, in concert with high-speed film in the ISO 1000 range, can allow you to move through the monuments without the encumberment of a tripod. With modest attention to finding suitable bracing points on walls and pillars and care in squeezing shots as though firing a target rifle, this package of lens and film can achieve serviceable handheld results. This method can be particularly useful, as monument staff doesn't abide laggards, apparently under orders to keep the visitor groups together and moving.

Specialty Lenses: There are some lens options that provide worthwhile advantages for low-light picture-taking. Canon markets a 28-135mm zoom with Image Stabilization. This technology compensates for handheld camera motion and allows most shooters to use shutter speeds two or more stops slower than they normally would. Some of the IS advantage is countered by the lens' $f/3.5$ maximum aperture, but then this all-around zoom is a reasonably priced and versatile alternative to pricey zooms and fixed focal-length lenses with larger maximum apertures. Many lens manufacturers make lenses with maximum apertures of $f/1.4$, $f/1.2$ and even $f/1.0$. One example is the nocturnal Nikkor 50mm $f/1.0$. Combine it with ISO 800 film and you can shoot where only cats can see.

Tripods: Most public sites have plenty of rules to foil the efforts of photographers. Disallowing the use of tripods is just one of them. Generally, the rationale is that too many photographers setting up tripods will block the flow of visitors and inhibit the ability of all tourists to enjoy a site. Little-known and unpublicized at most sites is the ability to purchase a "tripod" ticket in addition to the general admission ticket. In the Valley of the Kings near Luxor, each tomb requires a separate tripod ticket, which can become expensive.

PERSPECTIVES

Lenses: Grand scale in close quarters represents a challenge in composition. At least 28mm is a must and 20mm is better. Most manufacturers make rectilinear lenses in the 15mm to 18mm range. These aren't to be confused with "fish-eye" lenses that render the sort of distortion described by their designation and seem inappropriate to the subjects at hand. Rather, rectilinear lenses correct for the distortion of curved lines. For those unfamiliar with the class of super-wide-angle lenses, be assured that the mere two millimeter difference between, say, 18mm and 20mm can be substantial given the dimensions of a pharaoh's tomb (see chart below). In the case of the interior columns or overview perspective of the **Temple of Hatshepsut** (right) (locals suggest jump-starting your pronunciation with "hot chicken soup"), super-wide-angle optics make it possible to exaggerate foreground subjects to add interest to large-scale monuments and minimize the distractions of construction and restoration work that are often present.

Field Of View At 50 Feet For Wide-Angle Lenses *(for other distances, field of view is roughly proportionate)*

35mm	28mm	24mm	20mm	17mm
62 ft.	71 ft.	90 ft.	108 ft.	128 ft.

INSIDE AND OUT

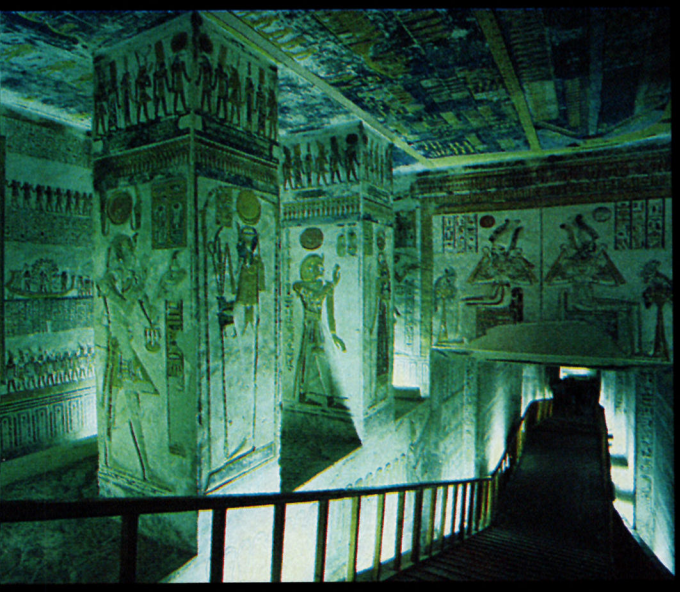
The ancient sites of Egypt are as much indoors as outdoors—walls decorated with hieroglyphics crafted in relief and colors that have lasted the ages, and statues of kings and queens that reside in the dark passages of tombs and temples carved into the desert limestone. Of the artifacts and treasure recovered from these sites that remain in Egypt, most reside in the glass cases of the national museum in Cairo. Here are some tips for advance planning and on-site picture-taking for these challenging locations.

Flash: In museums and tombs where flash is permitted, it's likely that the subject matter requires wide-angle lenses. In these cases, it's useful to have a flash unit with a zoom fresnel feature that enables edge-to-edge coverage for focal lengths up to at least 20mm (or whatever the maximum wide-angle you have in your bag). Generally, this coverage requires the use of accessory flash units rather than the pop-up variety with limited capabilities.

Flashlight: It's not uncommon for tour guides at the **Egyptian Museum in Cairo** (below, left) to use small flashlights as pointers when lecturing about the features of ancient art housed in glass cases. For judiciously selected opportunities, you may want to borrow your guide's light or carry one of your own. Overindulgence will undoubtedly draw the attention of the ever-present officials who will ask you to refrain, so choose your targets sparingly and cautiously.

Artificial Light: Many interior spaces, like the **Ramesses II Tomb** in the Valley of the Kings (below middle) are illuminated by fluorescent bulbs that produce a color temperature that's not compatible with films that are color-balanced for natural outdoor light. To avoid the characteristic unearthly green cast when using daylight film under these conditions, use a fluorescent filter (CC30M). You may have been carrying it to enhance the glow of sundown and sunset, but indoor use was its original purpose.

Film: Where no flash and/or tripods are permitted, as inside the **Temple of Ramesses II, Abu Simbel** (below, far right), your only recourse is a roll of high-speed film. For color-negative (print) film users, there are some excellent ISO 800 and 1000 products. For color-transparency (slide) users, two excellent options are 400 (perhaps pushed to 800) and 1600 emulsions. Under dim light, the film that allows for the highest possible shutter speed to permit handheld shots is paramount to any concern over grain. High-speed film has other advantages: Organized tours tend to move quickly through a site, allowing little time for all but off-hand shots, meaning no time to set up a tripod. High ISO ratings effectively extend the range of your flash, enabling you to light larger areas, at greater distances than possible with slower films. At ISO 800 to 1600, 30-foot walls, monolithic statues and cavernous temples can be within the reach of accessory flash units. Further, where greater depth of field is necessary, faster films make it possible to use smaller apertures.



trick is to thwart the timetable of scheduled tours and governmental opening/closing hours that are written in stone as permanent as 3,000-year-old hieroglyphics and represent no consideration for the needs of the serious photographer.

All around the world (Egypt is no exception), at every place that tourists congregate (Egypt has plenty), there's a pattern that's set by those who are interested only in using their cameras as recording devices—where the full light of midday is considered acceptable, if not preferable—with little consideration for the special light needs of discriminating photographers. Read the average itinerary and it will invariably see to it that bellies are served at all the best hours for photography, putting travelers on site during the overlit hours of mid-morning and mid-afternoon. The breakfast buffet ensures a late start and cocktails followed by dinner are set for precisely when the light begins to soften and deepen. To my mind, everyone is better off keeping photographer's hours. The eye, as well as the camera, benefits from early and late light; midday crowds at popular sites are avoided; and meals are reduced to two (late breakfast and early supper), which is easier on the pocketbook and the waistline. In the case of Egypt, in the heat of summer, photography is enjoyed during the cooler hours and the heat of the day is spent around the pool or with an air-conditioned nap. Family and significant others will soon get the picture.

In many ways, the treasures of Egypt are so old, so numerous, so well-preserved and so contemporary in style and design that it's easy to become jaded by the sheer time scale and magnificence of it all. Thousands of years trip off tongues as though one were speaking of decades rather than millenniums. Paintings on tomb walls are as bright as the Sistine Chapel ceiling after its cleaning. The Egyptian Museum in Cairo displays more genuine artifacts than there are curio replicas in the central market.

A Week Of Highlights

Tourist transportation is highly mechanized. On a Nile sampler, it's easy to hopscotch from Cairo to Luxor to Aswan to Abu Simbel by brief shuttle flights like Los Angeles to San Francisco or New York to Boston. However, while flights are short, there's considerably more time spent processing and waiting in terminals than in the U.S. Still, some tourists see the

likes of Luxor and Abu Simbel as day trips from Cairo, though not recommended for photographers who need time and quality light. An abbreviated itinerary that gets the job done would be as follows:

Day 1 & 2: Cairo Museum, markets and pyramids at Giza. Even museum naysayers won't want to miss this one, and the pyramids need no superlatives.

Day 3: Aswan and Philae. A scenic section of the Nile at the first cataracts and light show at Philae.

Day 4: Abu Simbel. An out-and-back flight itinerary that takes most of the day.

Day 5: Luxor east bank—Karnak Temple and Luxor Temple. Both day visits and under the lights at night.

Day 6: Luxor west bank—Valleys of the Kings and Queens, Temple of Hatshepsut. More time-consuming than you might imagine because there's only one bridge across the Nile south of the city center and plenty to see.

Travelers with more time to concentrate on Egypt as a sole destination or a segment of an extensive

BIG AND BIGGER

Polarize The Pyramids: How do you do justice to the only survivors of the Seven Wonders of the Ancient World (above) where they now reside at the doorstep of 17 million people? Not easily, or maybe not at all! At Giza, the scale of mountainous pyramids, visitor hours with little regard to early and late light (especially during long summer days) and air pollution from nearby Cairo are the three main challenges. If you're on a fast-track schedule, your best solution is a polarizing filter and a short ride into the desert. Local camel handlers will show you where to get the best view of the whole pyramid group. Pick a spot where the sun angle will let you get the best advantage from your polarizing filter (at a right angle to the light source).

Grand Scale: While many tourists will tell you that the Sphinx is smaller than they expected (unless they heard the same from so many others that they were surprised by how big it actually is), the **Temple of Ramesses II, Abu Simbel** (lower left) seems to awe all first-time viewers. Even the best fly-in and airport-bus itinerary (there are no world-class hotels at the location) puts you on location at mid-morning. Some compensation is the clear desert light (174 miles south of Aswan) that responds well to filtration. For scale reference, it's handy that the Egyptian government mans its historic sites with staff dressed in traditional garb, and they seem to respond to the camera as though they have an appreciation for their role in rounding out the perfect picture. In regard to size, all the same can be said for the **Hypostyle Hall, Temple of Amun-Ra** at Karnak (top, left). Consider that the towering pillars represent only the first story.

Size Reference: "How big is it?" is the common question of friends back home. Wait a moment and soon will appear the ubiquitous monument guard or rider (on horse, camel, donkey or cart) to provide an ant-to-elephant reference.

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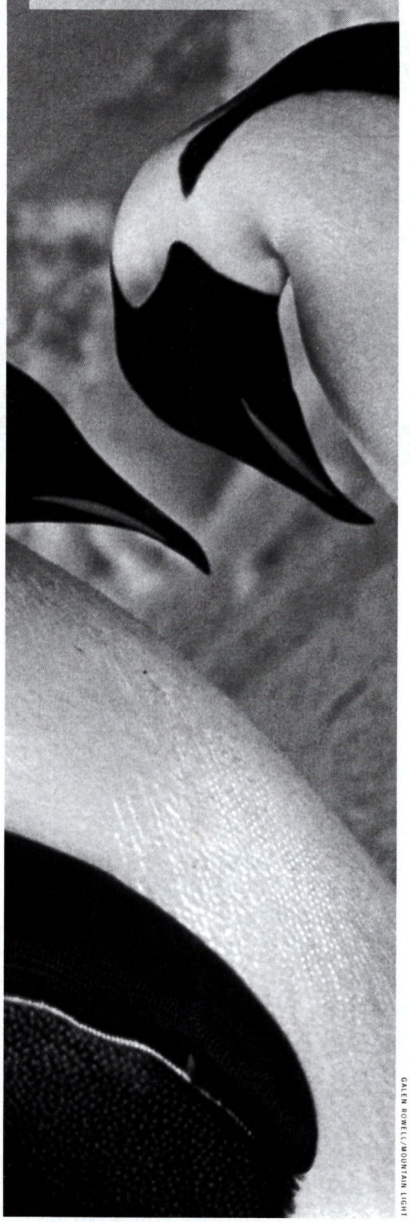

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EGYPT

mideast tour will want to investigate more leisurely itineraries that may include a Nile cruise. At this point, we leave the general highlights and history to the guide books and concentrate on topics of particular interest to photographers in the expanded captions with each photo grouping. OP

TAKEN FOR A CAMEL RIDE

Transportation to your preferred vantage point on river or dunes may be by camel or *felucca* (Nile River sailboat). The humped beasts are especially available around the pyramids of Giza where a ride to the top of a dune may be necessary to craft the perfect composition. It's recommended to negotiate the fee for animal and handler up front, especially if you're traveling without the services of a guide who's familiar with customary rates. Otherwise, expect the subject to be broached once you've been led into the desert well away from the security of fellow tourists and astride a lofty beast with no easy way to dismount without a command from its owner. At this opportunity (his, not yours) of your utmost vulnerability, don't be surprised if a most exorbitant fee is unabashedly requested and you're made to feel unappreciative for any less. For example, for just 10 to 15 minutes of posing before the pyramids, the equivalent sum of $60 was requested as though perfectly reasonable. Our camel handler seemed to have discovered fortuity in adopting an abrasive, almost threatening demeanor. I was reminded of the macaques at a temple near Chiang Mai, Thailand. Tourists could buy bunches of bananas to feed them and the apes seemed to have learned that hissing through bared canines like rabid dogs was far more productive for scaring whole bunches from visitors than coyly begging for the fruits one by one.

X-RAYS GALORE

On our total itinerary of London-Tel Aviv-Cairo-Aswan-Abu Simbel-Aswan-Luxor-Cairo-Tel Aviv-London, our hand luggage was zapped what seemed like 20 to 25 times. In the security-sensitive Middle East, it's not uncommon for your hand luggage to be X-rayed along with your checked luggage as the first step in check-in. Then carry-ons are viewed again as you proceed to the departure areas and one final time before entering the final gate area. Mindful that multiple X-rays add up like multiple exposures on a single frame, one can't help but be concerned as the number of passes go well into the double digits, especially where ISO 1000 stock is concerned. Though all security staff will tell you that their machines are film-safe, it's hard to make them understand that this is in terms of the usual traveler who flies a few legs on a single trip. Lead film bags are still an asset and, whenever possible, try to insist that your film be inspected by hand. Also, the standard recommendation to refrain from sending film in checked luggage even if in lead bags still seems like a good rule to follow. Conventional wisdom says that checked luggage receives a higher, more penetrating radiation dose and, if an unidentified shape like a lead bag is discovered, the dosage is increased just that much more.

Resources

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A New Light

Illuminate the nocturnal landscape and rediscover your creativity

Text And Photography By Michael Frye

Several years ago, while mired in a period of creative stagnation, I made my first light-painted images. While I also experimented with many other techniques, I found this one compelling. Light painting gave me tremendous creative control and stretched my imagination beyond its previous limits. It also enabled me to portray the mystery and power of nature—a mood that had always eluded me with conventional techniques. If you're looking for something new to help you get out of a photographic rut, I hope you'll find some useful tips in these examples for making your own light paintings.

1

1 Comet Hale-Bopp And Sand Dune, Death Valley, California. This curving sand dune made a perfect foreground for Comet Hale-Bopp. First, I exposed for the sky, opening the shutter for one minute at *f*/2.8, with the lens focused at infinity. This lengthy shutter speed resulted in a slight movement of the stars and comet in the photograph, but a shorter exposure would have left these objects too dark.

I then refocused on the foreground, stopped the aperture down to *f*/16 to get sufficient depth of field and lit the dune with two Norman 400B flashes. The first flash, with a blue gel, was positioned far to the right of the camera, while the other, with an orange gel, was placed to the left. The slaved Normans were triggered by a Nikon SB-25 flash attached to the camera. It required 48 pops of the flashes to light the dune; each was done as a separate exposure at ⅛₀ sec. Note that the camera wasn't moved during this whole process, except to change the focus, and all 49 exposures were made on one piece of film.

Mamiya 645, Mamiya 45mm, Fujichrome Provia 100, Gitzo tripod, two Norman 400B flashes with gels, Nikon SB-25 flash

2 Ocotillo And Moon, Big Bend National Park, Texas. The ocotillo is one of my favorite plants. Its spindly branches seem to reach upward as if they're appealing to the desert sky for rain. For this image, a Norman flash with a red gel was held directly above the lens; this gave a shadowless light that made the ocotillo look as if it was lit from within.

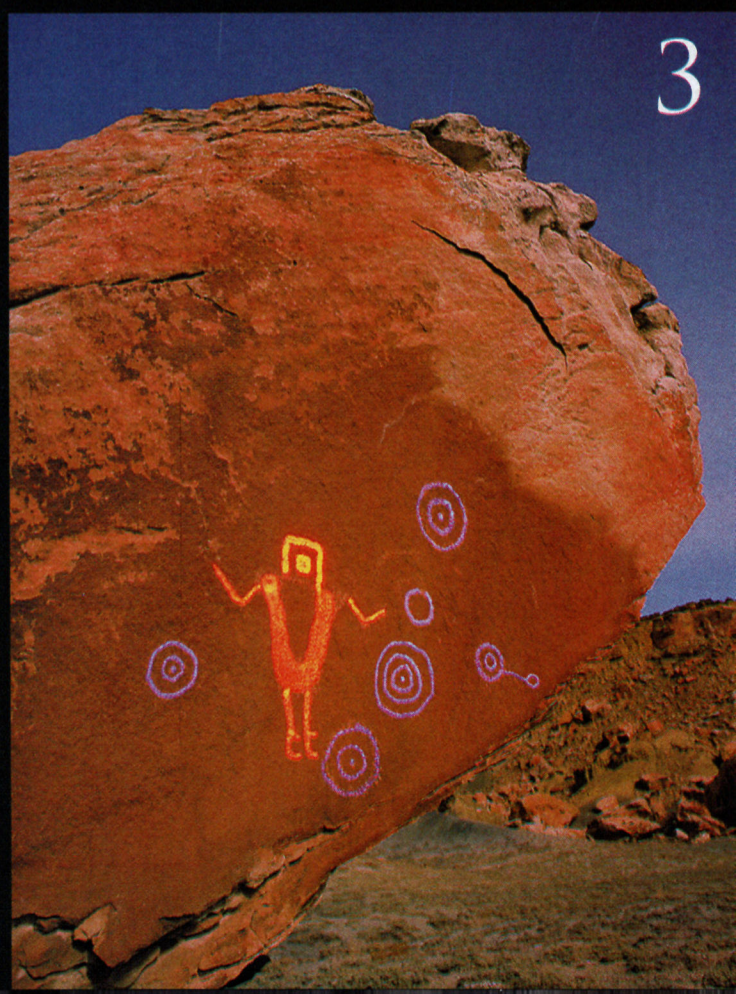
For making precise exposures with multiple light sources, there's no substitute for a good meter. I use a Sekonic L-778, which takes spot readings of both ambient light and flash and, best of all, the flash measurements can be made without a cord attached. Here, the meter indicated that one full-powered pop of the flash at *f*/8 would be sufficient to light the ocotillo. Ambient light readings showed that the dusk sky should be exposed for ⅛ sec. at *f*/8, but I chose a shutter speed of ⅛₀ sec. to make the sky slightly dark.

Mamiya 645, Mamiya 45mm, Fujichrome Provia 100, Gitzo tripod, Norman 400B flash with red gel

3 Fremont Petroglyphs Near Moore, Utah. This image was so complex that making it became a performance. First, I put an orange gel on a Brinkman flashlight and attached a cone made out of black construction paper to reduce the light to a small circle. With the aperture set at *f*/22, I set the shutter on Bulb, locked it open and walked into the scene. Directing the light at the central figure, I carefully traced its outlines. (Spot meter readings had told me how many seconds of light each part of the figure needed to receive and, prior to opening the shutter, I had rehearsed tracing the figure at the correct speed.)

I then turned off the flashlight, walked out of the picture, changed the gel on the flashlight to blue and traced the concentric circles. Finally, I set the aperture to *f*/5.6 and left the shutter open for an additional 16 minutes. From experience shooting under a full moon, I knew that four minutes at *f*/2.8 would be the right exposure with Provia 100. At *f*/5.6, I needed to add two more stops, increasing the exposure time to 16 minutes.

Mamiya 645, Mamiya 45mm, Fujichrome Provia 100, Gitzo tripod, Brinkman flashlight with orange and blue gels



4 Eroded Landforms At Night, Badlands National Park, South Dakota. There's no ambient light in this image—all the illumination was created by flash. First, I lit the foreground pyramid with two Norman flashes set on light stands. The flash to the right of the formation was covered with a blue gel, the flash to the left with an orange gel. I then put a red gel on one of the Normans and moved it into position to light the background pinnacle.

Mamiya 645, Mamiya 150mm, Fujichrome Provia 100, Gitzo tripod, two Norman 400B flashes with gels

5 Waterfall Above Lower Emerald Pool, Zion National Park, Utah. From the trail behind this waterfall, I set up two flashes on light stands. A Balcar Concept B3—a very powerful (1600 watt-seconds), battery-powered flash—was covered with a blue gel and zoomed to aim at the top of the waterfall. A Norman 400B flash (400 watt-seconds) with a red gel was feathered to light only the bottom of the fall. Where the light from the two flashes mixed, the falling water turned magenta. Eight pops of each flash were needed to light the waterfall at *f*/8.

Mamiya 645, Mamiya 45mm, Fujichrome Provia 100, Gitzo tripod, Balcar Concept B3 flash with blue gel, Norman 400B flash with red gel

Some filmless ways of shooting can accomplish amazing things today and will strongly influence our work in the future

Text And Photography By B. Moose Peterson

Digital Cameras &

Nature Photography

Have you heard of the Kodak DCS 620 or Nikon Coolpix 950 cameras? Have you heard of Digital Film made by Lexar? If you haven't, then stay tuned. You're going to learn about the future, and it's here today!

Digital cameras have come a long way in a very short time, and they can do some amazing things! No, you don't need to start stockpiling 35mm film for the day when it's no longer available—that's a long way off. But the world of photography is changing radically for photojournalists and fashion and catalog photographers, and it's starting to creep up on outdoor photographers. Digital cameras and the possibilities they offer are here, and it's very exciting!

On the high end of the spectrum are Kodak's DCS 620 and DCS 560 digital cameras. These are Kodak's "retrofits" of Nikon's F5 and Canon's EOS 1N. You can buy a 600mm *f*/4 and a 300mm *f*/2.8 for the price of one of these bodies, so they aren't really for the everyday outdoor photographer. But they do perform for that price and give us a glimpse into the future. These cameras capture a special, compressed tiff file approximately 2 MB in size. Once brought into the computer via Kodak's Twain driver, you have a 5.5 MB file, which is large enough to create images of stunning clarity for any magazine.

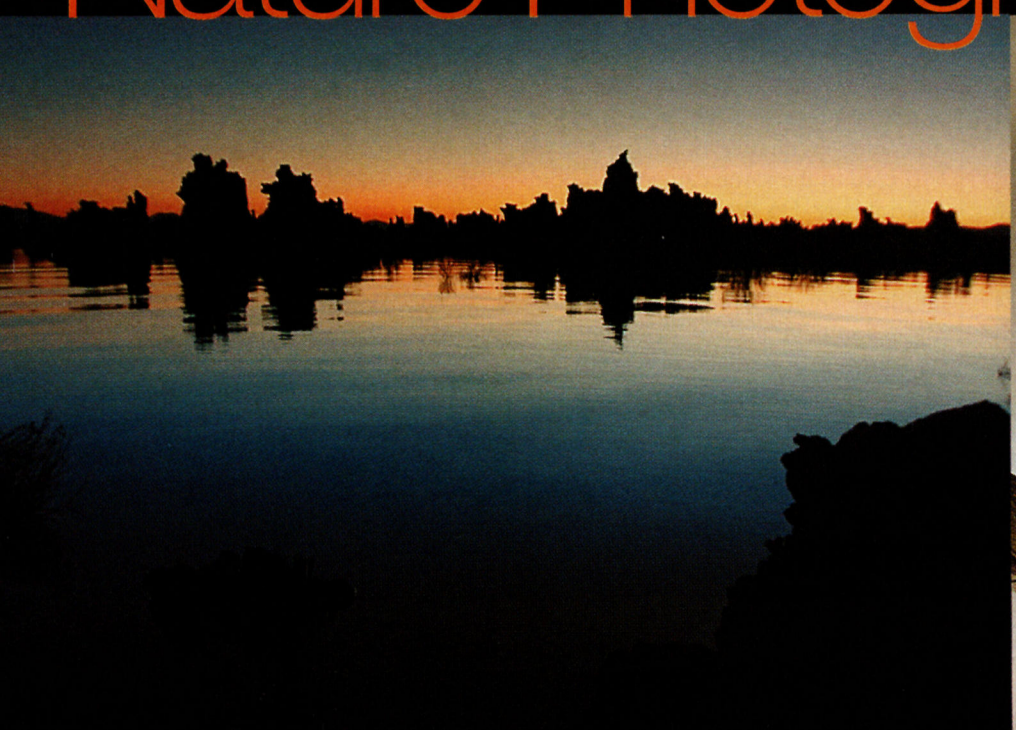
You can use any of your Nikon or Canon lenses with these bodies along with all your accessories and programming, except for flash. You don't lose any of the camera body's features with these digital counterparts, either. For example, the DCS 620 still incorporates the F5's matrix metering and dynamic autofocus. Your firing rate isn't as fast, but is still fast enough, and surely the fastest you're going to find in the digital realm. The cameras are physically larger and heavier than the film version, but keep in mind that you have a computer and video monitor in your hand.

On the other side of the digital camera spectrum are the "pocket" digital cameras, such as Nikon's Coolpix 950. These small digital cameras can basically fit in the palm of your hand while delivering big images. For example, the Coolpix 950 captures images using 2.11 megapixels. This translates into prints 5x7-inches in size (and bigger with the right printer) that look just as stunning as if taken on conventional 35mm film.

The drawback many would see with these digital pocket cameras, though, is their inability to use the conventional camera bag of lenses and accessories. The Coolpix 950 has a fixed zoom that's approximately 38-105mm in 35mm terms, with additional fisheye, wide-angle and telephoto accessory lenses that extend its range optically. But don't be fooled into thinking these "pocket" digital cameras are merely fun toys—they can do the work. In the new Nikon catalog, you'll find a number of images taken with the Coolpix that most people wouldn't know weren't taken with

Smart photographers are tuned in to the changes in digital photography. Even if it's not the industry standard, digital images will soon be a big part of the outdoor photography scene. CLOCKWISE FROM BELOW: Stellar's jay; sunset; Churchill iceberg; arctic poppy; Clark's nutcracker.

STELLAR'S JAY AND CLARK'S NUTCRACKER: Kodak DCS 620, Nikkor 600mm *f*/4 AFS; SUNSET: Nikon Coolpix 950 with 24mm attachment; CHURCHILL ICEBERG: Nikon Coolpix 900 with 24mm attachment; ARCTIC POPPY: Nikon Coolpix 950



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Digital Cameras

standard 35mm film.

If these digital cameras can perform as well as I say they can, then why aren't outdoor photographers rushing out to buy them? There are a number of reasons. One is the cost of the cameras, although prices are dipping. Another reason is the marketplace, where the events unfolding in the news or fashion world mean an editor needs the image *now*. *OP* Editor Rob Sheppard doesn't call a photographer to ask for an image of an elk to be delivered five minutes after it was taken for an *Outdoor Photographer* cover. The urgency for wildlife photos doesn't exist like it does for news photos.

Digital cameras and the possibilities they offer are here, and it's very exciting!

Another reason why digital cameras aren't widely embraced yet could be that they're tied to the computer. The learning curve of the whole digital thing scares some people off. I've been shooting with digital cameras for over a year, and I continued to learn about them just in writing this article.

There's also the cost of the digital medium itself. Lexar produces marvelous Digital Film in PC card, CompactFlash and SmartMedia forms. You can buy CompactFlash currently up to 120 MB. The cards I shoot with are 64 MB, and in the DCS 620, one 64 MB card can hold only 27 high-quality images. (Don't be misled by marketing hype that offers outlandish numbers of shots. That's usually for much lower quality images.) A 340 MB card in the same camera can hold 152 images. Do the math, and you'd have an initial investment in cards to hold the equivalent of 20 rolls of film, let alone enough for a week's shooting if you have no way of downloading images. And once you have the cards, you have no additional cost for film and processing.

Digital images can be a challenge to store and manage. It takes a lot of computer time and space to make it happen. True, images that are discarded wouldn't fill a landfill, as they'd just be erased, but a lot of photographers aren't there yet. Storage space is a biggie, even with your basic image taking 1 MB of space. A week's worth of shooting 100 rolls of conventional 35mm film would equal 3600 images, and in digital terms, that's 3600 MB of space. Ouch!

And, finally, editors aren't ready yet to receive mass submissions of digital images on Zip drives. While you can't at this time easily send a sheet of 20 digital images for an editor to look at on a light table, you can send excellent inkjet printouts.

Where does that leave today's outdoor photographers and digital cameras? The smart ones are keeping abreast of the changes and slowly learning about them because someday in the future, they'll be a big part of the outdoor/wildlife photography scene. Manufacturers aren't slowing down, but rather speeding up digital camera use. That's a big hint that the outdoor photographer should pay attention.

The world of digital photography is very exciting and its potential blows 35mm photography out of the water in terms of potential grainless images, better tonal range and the immediacy of checking images right away. Seeing where digital photography has come in just the last five years is staggering. Where designers want to take it in the future is mind-boggling.

I have to admit, going back after a day's shoot and being able to edit my digital images, look at them and file them without any processing costs or delay is a delight! I own a digital camera and shoot with it all the time, if for no other reason than to stay familiar with the medium and to start building up a digital library. The future is here today, and what tomorrow might bring is exciting. Do yourself the favor—surf the Web and find out what's available. You'll not only learn some things, but you'll also get excited about where photography is heading. **OP**

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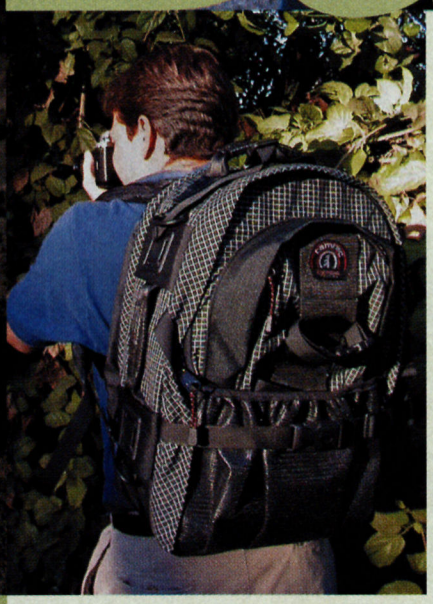
Photo backpacks offer equipment protection and photographer comfort

In The Bag

Text And Photography
By Mark Edward Harris

Not long ago, photographers had one choice in portable camera carriers—the over-the-shoulder bag. They're great for many situations, but can sometimes be a bit of a pain on backcountry hikes or adventurous treks. The solution: Combine the safe storage of a shoulder bag with the convenience of a backpack. Voilá, the photo backpack is born.

Outpack



Tamrac

LowePro

By evenly distributing the heavy load of cameras and lenses on your shoulders, photo backpacks make traveling, especially by foot, much easier on your body. Instead of ending the day with a bruised shoulder and an aching lower back, photo backpacks let you carry lots of gear without worry, so you can concentrate on enjoying the environment and taking great pictures. Plus, many of these versatile backpacks have additional compartments for non-essential photo gear—snacks, lunch and a change of clothes. They're perfect for getting you and your camera comfortably to your favorite backcountry location.

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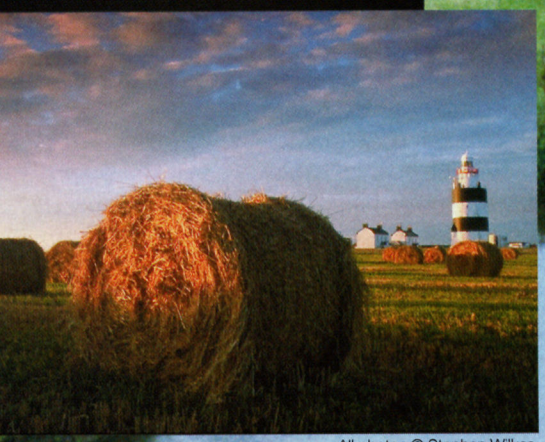


All photos © Stephen Wilkes

CANON PHOTO TIP #1: Change your perspective to eliminate distracting elements. To hide telephone poles in the background of the hay bale image, I repositioned myself, using a hay bale in the foreground to block the poles.

CANON PHOTO TIP #2: Use depth-of-field controls creatively to direct your viewer to the important elements in your images. Canon's EOS-1N's DEP feature allows you to lock in two focus points, then automatically selects the best aperture to ensure everything between those points is in focus.

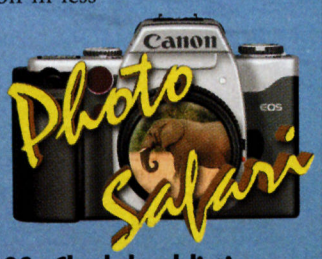
Text And Photography By Stephen Wilkes

Wexford County, Ireland, lies on the shores of St. George's Channel between the Celtic and Irish seas. Standing silently here in the rolling green landscapes washed in fog, centuries-old castles and abbeys recall a different Ireland than the one found in the cities. Echoes of days long past, the stuff of legends, reverberate in this mystical land.

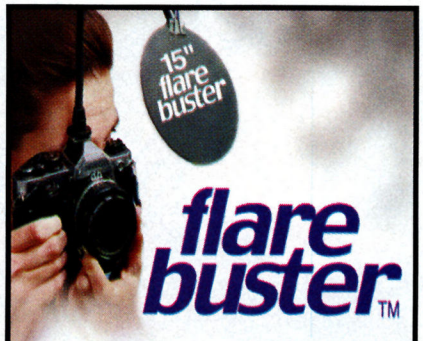
As a photographer, I'm especially interested in the energy of places and peoples. Here in the Irish countryside, the past is still alive in the architecture. To make the best images possible of these engaging structures, I relied on Canon's 24mm and 90mm Tilt/Shift lenses. They gave me a level of control over my images that's normally reserved for the large-format photographer. Using the tilt/shift feature, I was able to precisely control the focus of my images without having to change my composition, enhancing my ability to communicate my experience through photography.

As I toured the county, I found an abundance of other photogenic subjects around me. Early-morning light softened by mist warmly lit hay bales on a local farm. Later, I met a falconer and his majestic bird, which I photographed using Canon's 300mm IS (Image Stabilizer) lens. This unique technology allowed me to make a tack-sharp, hand-held portrait of the falcon in less-than-perfect light.

At the end of the day, I retired to a nearby pub to absorb the local spirits and culture, experiences that led to a greater appreciation for me of this place and its history and, ultimately, to more thoughtful, reflective photographs. You can see the Ireland Canon Photo Safari on December 4th.



The Canon Photo Safari airs Saturday mornings on ESPN® October 2 to December 25, 1999. Check local listings.



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In The Bag

Outpack Photo Daypack

Outrigger canoeist and kayaker Bill White does Big Island reconnaissance for his upcoming paddling tour of Hawaii's rugged coast, and for one of the oldest outrigger races in the world. His gear will be transported safely to the tropical paradise in the padded Outpack Photo Daypack.

The Daypack not only has a lower camera compartment, but its upper compartment is perfect for film and, in the case of this exploration, some local snacks worth mentioning (wasabi peanuts and taro chips), as well as a side pocket for a water bottle, light meter, maps, etc.

Virtually everything in the Daypack is movable and/or removable to adjust to the day's shooting and traveling schedule. The customizable interior can carry 35mm, medium-format or 4x5 field systems. Its compartmentalized design allows access to the contents of the bag even when the Daypack is in an upright position. Friends and assistants can then retrieve a piece of equipment without the backpacker removing the Daypack.

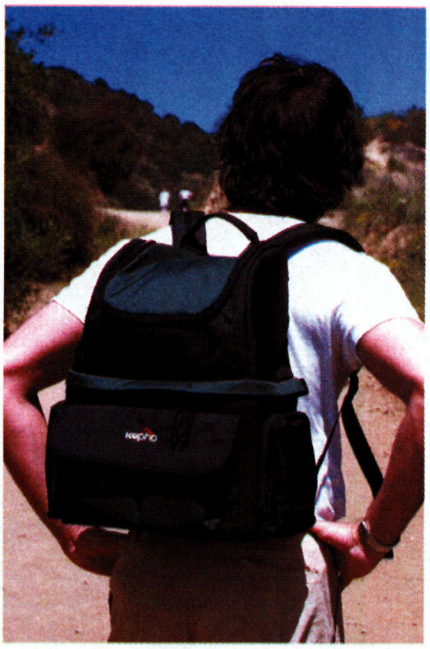
The Daypack can also be converted into a suitcase-style bag utilizing the removable luggage handles. A multi-pocket organizer compartment on the back of the pack is particularly convenient when using the Daypack in business mode.

Weighing only 3.8 pounds and constructed of water-resistant denier oxford nylon, the Outpack Photo Daypack lives up to its name as a great daypack, designed for days when Bill White's photo sessions end not in a sleeping bag, but back in a warm, cozy bed. Price: $199.95.

Kopho Hiker Backpack

Southern California's Griffith Park and Will Rogers State Historic Park offer photographers dramatic views of both the city and sea. A lightweight bag, like the Kopho Hiker for 35mm or medium-format camera equipment, is perfect for treks in settings like these.

The Hiker's lower compartment stores photo equipment in an upright position, and is easily accessed directly by a double zipper. The upper compartment is perfect for everything else you'd need for a day-long trek. Two side compartments and a back pocket with a rain flap add to the storage capacity of the Kopho. The side pockets are perfect for a water bottle, film, trail maps and, if the separation anxiety from humanity becomes too overwhelming, a cell phone.



Kopho

The most impressive feature of the Kopho pack is its ruggedness and simplicity of design. No bells and whistles, just a durable and well-designed pack great for day trips when you want to carry more than just a point-and-shoot. Price: $103.

Tamrac Summit Photo Backpack—Model 777

Until my last trip to Mexico City I was keeping my backbone in line by carrying my traditional camera bag in a backpack, and when urban exploring, having a camera around my neck and wearing a fanny pack containing an alternate lens and film.

On my Mexico City trip I knew I'd need to get around with equipment and a large amount of film, so I gave the new Tamrac Model 777 Summit Photo Backpack a try. This backpack uses the Modular Accessory System (M.A.S.), which has largely eliminated the need for me to carry a camera bag in a separate pack—allowing quicker access to equipment and eliminating the need to carry an additional bag. With the M.A.S. sys-

(Cont'd on page 117)

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Chances are, like many photographers, you love great photography, but no one has taken the time to show you what makes a great photograph, and how you can use those same techniques in your own photography. Perhaps you've dreamed of seeing your photos in national magazines, or earning money in your spare time. Or maybe you just want to become the best photographer you can be.

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Today's accessory flash units can vastly improve your images—automatically!

Add A Flash

Canon 550EX Speedlite ▶

By Beth Firestone

There's no reason to use a flash unless you're shooting in the dark, right? Wrong. Outdoor photographers who can harmoniously blend their flash with any level of ambient light create more great shot situations—whether they're shooting landscapes, wildlife, sports or portraits. In the past, this process involved lots of mathematic calculations. But now, thanks to "smart" flash units, photographers are free to think creatively.

Many SLRs have a built-in flash that pops up automatically or on command. While you can't take these flashes off the camera, they're great for fill-flash and multiple-flash situations. In comparison, accessory flashes offer more power and increased range than their built-in cousins. They raise the light source farther from the lens axis, which reduces red-eye. They often provide more advanced features and accept accessories to modify the light output, too. They run off their own strong power supply, so they don't drain the camera's battery, and deliver faster recycle times, greater output and longer life. Auxiliary power packs can often be used to increase these capabilities as well.

Most accessory flashes mount into the hot shoe on top of the camera. Bracket-mounted flashes (nicknamed "potato mashers" because of their shape) are attached via a side bracket and a sync cord. These bulky units are beyond the scope of this article, although they share many of the features of hot-shoe flashes.

One of the few systems for rating flash units is the guide number (GN). This is simply an industry standard for comparing the output of one flash unit to another, rated in terms of effective distance at ISO 100. (Be careful to note if the GN is listed in feet or meters, and make the appropriate mathematical conversion if they differ.) The higher the number, the stronger the flash. Beyond guide numbers, flashes vary immensely in their abilities and options.

▲ Sunpak 5000AF

What To Look For

You'd be hard-pressed to find an all-manual flash these days (one that requires you to select the ISO of your film, the aperture to which your lens is set and the distance from your subject). The simplest flash units use an active system of bounced light to determine how far away the subject is and how much light is falling on it. The best are dedicated to your individual camera, meaning the computer in the camera talks to the computer in the flash. Some flash units link into the camera's exposure and focusing systems, and flash output is monitored through-the-lens (TTL).

Sophisticated systems use the AF system to determine not only the distance of the subject, but its reflectivity. (If the camera tells the flash that the subject is 15 feet away, it can determine reflectivity because a black, gray, white or metallic subject will each reflect different amounts of light.) Additionally, a camera with sophisticated multiple metering sensors will link the AF sensor that's locked on the subject to the appropriate metering sensor for accurate output. It can even make judgment calls about ambient light on the subject.

TTL systems are especially helpful when bouncing your flash off the ceiling or using an attached accessory reflector card or softbox-style

◄ Metz 34CS-2

◄ Minolta 5400 HS

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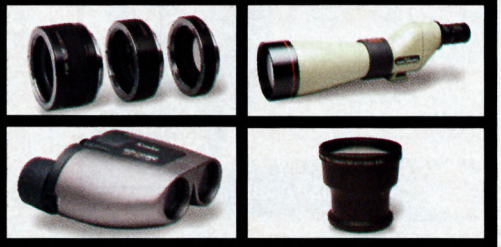

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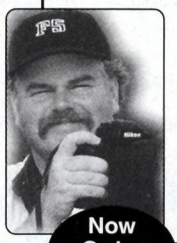

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Soften The Light

An accessory flash is an extremely versatile tool. Sometimes, however, you may find that it gives you unwanted harsh shadows and somewhat stark highlights. Don't despair. You can easily solve these challenges with any of a number of compact devices.

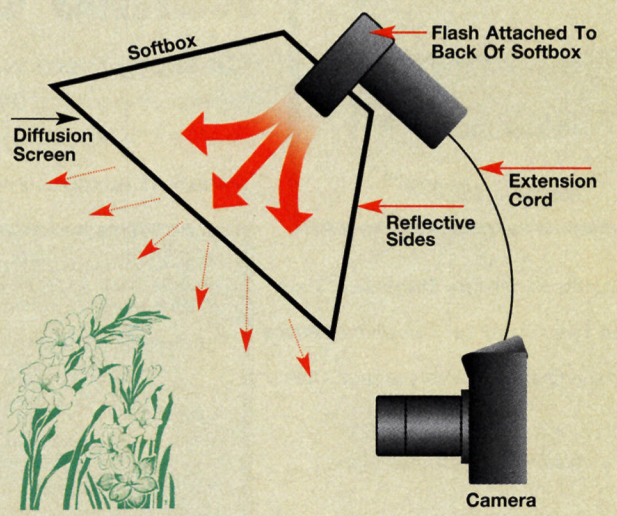
Harsh flash is caused by the physical size of the light source. The bigger the light source, the softer the light will look. Think about our best light source here on planet Earth—the sun. The sun is huge, but we're so far away from it that it appears relatively small in the sky. At midday, when it looks to be at its smallest, the light and shadows are at their harshest.

Now think about a cloudy, overcast day. The sun is still the light source, but it's behind a diffusing layer of clouds. Highlights and shadows are very soft. In essence, the entire sky becomes the light source. It's like a giant studio softbox.

The same rules apply to an accessory flash mounted on your camera. It typically has a light source that's about 2x3-inches or so. Clearly, that's not very big, and as you get farther away from the subject, that source becomes smaller and smaller (just like the Earth from the sun). So, short of being a rain god and creating light cloud cover in front of your flash, what can you do to enlarge the light source?

A very simple solution that costs almost nothing is to carry a white card (about 6x8- to 8½x11-inches is plenty big for close-up work, and you can fold it so it fits in your gadget bag). Then, with your camera on a tripod, point your flash head straight up and use the card to bounce the flash in the direction of your subject. In essence, you'll be creating a light source that's about the size of the card.

You can also buy reflector cards and actual softboxes that physically attach to the flash. You can even try creating your own compact diffuser by making a small frame that has a sheet of tracing paper or a piece of a white shower curtain on it. Diffusers and softboxes will do a somewhat better job of giving you nice, even soft light. It's like having your own miniature field studio.



▼ Sigma EF-430

diffuser. Bounced light is softer and often more pleasing with human and animal portraits. The act of bouncing the light results in some light loss, however, and it's most accurate to have the camera monitor how much.

If you want more manual control, better units offer ±TTL settings so you can adjust your flash in conjunction with the ambient light for subtle effects and still maintain automated flash exposure. Full manual control is often available, as well. This can make the flash especially versatile if you want to use it on an older or non-dedicated camera. The guide number is also useful in calculating manual exposures.

Automatic flash-bracketing works in a similar fashion to auto-exposure bracketing. You can automatically fire a burst of three images at different flash output levels, as quickly as the flash can recharge.

Automatic zooming of the flash is a great feature. For starters, it optimizes the flash's power by changing the angle of its coverage—not unlike how the choke on a shotgun affects the shot's spread. There's no point in putting out a wide beam of light if you're using a 105mm lens because much of the light will be wasted by illuminating objects that you can't see in the viewfinder. By directing the light into a narrower beam, more of it will be used for the subject. Conversely, too narrow a beam when using a wide-angle lens will create a hot spot in the center of your frame. Some flashes have a flip-down diffuser for use with wider-angle lenses, too.

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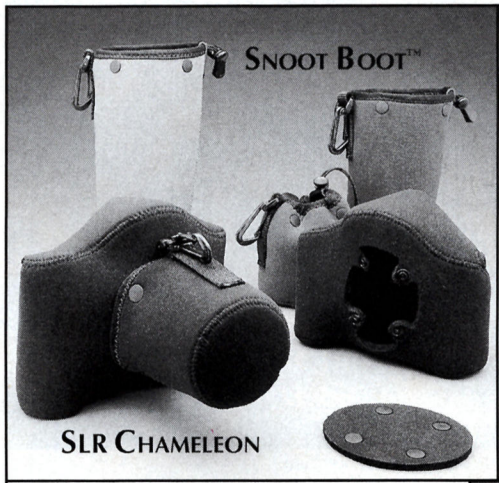

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High-Tech Features

Off-camera multiple flash capability is an advanced function, formerly reserved for studio-style strobes. In fact, accessory flashes can now be used to bring studio lighting to on-location subjects. In systems capable of multiple flash, one flash (or a transmitter) is mounted on the camera as the controlling unit. This flash/transmitter then communicates with additional flashes that are placed as main light, fill lights, hair light and background light. The additional units are "slaved" to the on-camera unit, so they all fire on command. Sophisticated systems let you adjust the output of each unit relative to the main exposure (fill-light being less exposure than the main light, etc.).

In the old days, you had to use slow shutter speeds (1/60 to 1/250 sec.) in order for the flash to record properly on most cameras. This was because the focal plane shutter (the most common shutter on SLR cameras) wasn't fully open at the same time at fast shutter speeds. High-end flashes now offer synchronization at any shutter speed. This is an extremely important creative leap, especially in the realm of fill-flash. For example, if you want a blurred background (wide aperture) on an outdoor subject, you can now select a fast shutter speed that enables you to use *f*/2.8 with slow films. You can also combine a fast shutter speed with fill-flash to create an outstanding picture of a backlit action subject.

If you want to capture the blurred

▼ Pentax AF500FTZ

▲ Nikon Speedlight SB-28

movement of a subject (such as an Olympic runner with a torch) combined with flash illumination, traditional flash doesn't work well. The flash fires at the start of the exposure and then the film records the moving ambient lights during the remainder of the picture. Unfortunately, the athlete would look as if he or she was running backward in the picture. (Photographers from way back may remember comical shoots in which the model was asked to run in reverse so he or she would look right on film!) Cameras and flash units capable of rear-curtain sync solve this problem by firing at the end of the exposure instead.

Stroboscopic effects can be fun, too. They can be done manually with any camera capable of multiple exposures by placing the subject against a black background and shooting multiple exposures, each illuminated by the flash. Because the background is black, you'll end up with multiple pictures on one frame. Some flashes make it far simpler by delivering multiple timed flashes during one exposure. This allows you to record fast action stroboscopically, such as a full golf swing or a dancer's motion.

Macro flash units are specialized for close-up subjects. If you use your normal hot-shoe-mounted flash on a very close subject, the light will probably miss the subject. Special brackets can be used to reposition your flash for macro work, assuming your flash can produce a low enough light output for such a close subject. The most common specialty macro flash is the ring flash, which provides flat

In-depth photo information and writers you won't find anywhere else! John Shaw, Joe Van Os, Wayne Lynch, Aubrey Lang and Joe and Mary Ann Mc Donald *Read Issue 3 of* photosafaris.com, *on-line January 1*

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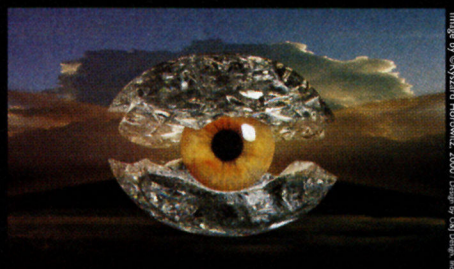

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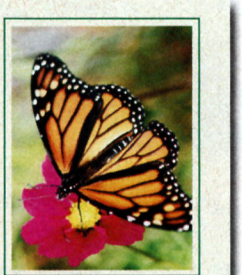

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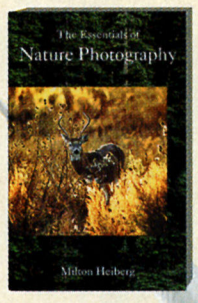

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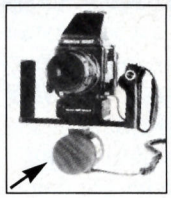

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Flash Families

Canon's flagship flash unit is the **550EX Speedlite**, which offers evaluative TTL flash that's intimately linked to the EOS autofocusing and metering systems. An unlimited number of 550X units can be slaved together (in up to three exposure groups) for extremely versatile multiple flash operation. High-speed synchronization mode allows synchronization at any shutter speed. Rear-curtain and stroboscopic modes are also available.

The **Metz 40MZ-2** is a powerful flash that offers cordless TTL control, nine memory settings and stroboscopic capability. It has zoom ability to cover 24mm to 85mm, with a built-in diffuser to soften and spread the light.

The **Minolta 5400HS** offers sync speeds up to 1/8000 sec. with the Maxxum 700si. It can be used off-camera in wireless mode, as well as perform multiple flashes with the 3500xi flash. It features a dual-mode modeling light for previewing the illumination, too. Minolta also makes a macro light, the **1200AF-N**, which has four individually selectable flash tubes set at right angles to each other. They can be rotated around the lens and fired separately or in combination to fine-tune shadows.

The **Speedlight SB-27** from **Nikon** offers 3-D multi-sensor-balanced fill-flash with the F5, N90s, N70s and D-type AF Nikkor lenses, as well as matrix-balanced fill-flash with other cameras and lenses. It offers rear-curtain sync and a red-eye reduction lamp, plus a built-in bounce flash adapter. The new **SB-28** is even smaller and lighter, with a GN of 188. The Nikon Wireless Remote Flash Controller offers true wireless TTL control with most Nikon Speedlights.

The **Pentax AF500FTZ** offers full TTL exposure control with the PZ-10 and PZ-1 cameras. It has stroboscopic capability and rear-curtain sync. It also provides a 1:2 lighting ratio when used with the PZ's built-in flash in Contrast Control Sync Mode. A built-in slave on the AF500FTZ allows it to

be triggered off-camera as well.

The **Sigma EF-430 Super** is a powerful flash that offers automatic TTL exposure, stroboscopic capability and rear-curtain sync. It can synchronize the flash at high speeds with cameras using focal plane shutters. With Sigma SA cameras (as well as some Minolta and Nikons), it provides wireless TTL flash.

The **Sunpak 120JTTL** is the first parabolic reflector flash with TTL dedicated flash. It's powered by an accessory NiCd power pack, which enables it to deliver 200 full-power flashes at a recycle rate of 1.5 seconds and has a GN of 150. The **DX12R** and **DX8R** are dedicated ringlight flashes that can be used on camera systems with a filter ring size smaller than 77mm. The **4000AF** is dedicated to Canon, Minolta and Nikon systems.

Vivitar's 840AF is dedicated to Canon, Nikon and Minolta AF SLR cameras. It features automatic change in illumination angle to match the lens focal length in use, from 28mm to 80mm. OP

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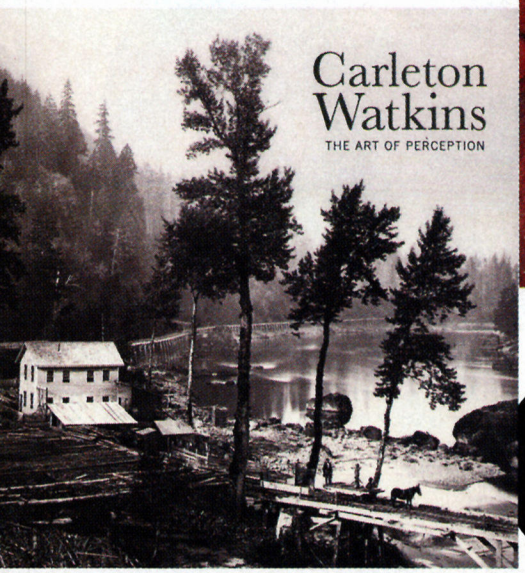

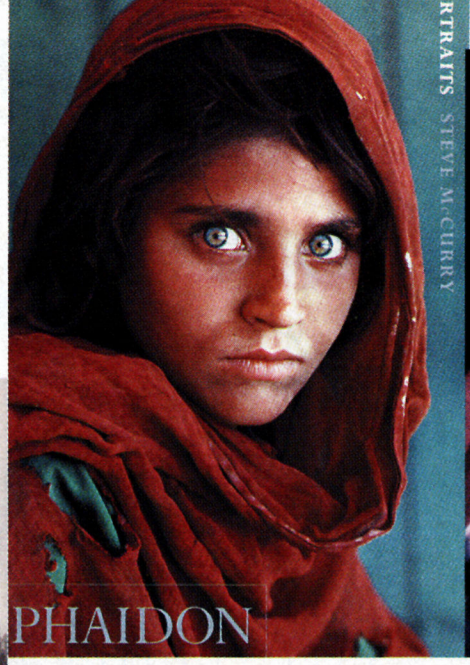

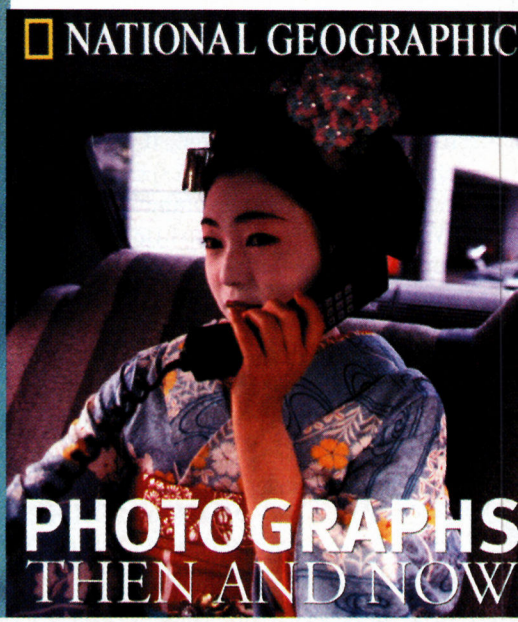

By William Sawalich

When the winter weather turns sour and photography is difficult, there's nothing better to do than curl up in front of a fire with a day's worth of good reading. In case your library hasn't been recently updated, we've compiled this list of new publications (and a few updated editions) that are well worth a read—whether you're giving them as a gift to a friend or family or to yourself. From wildlife field guides to historical photographic studies, we think there's something on this list to please the outdoor photographer in all of us. So bundle up and head over to your local bookstore, or stay in your pajamas and shop your favorite bookstores on the Web.

General

Carleton Watkins: The Art Of Perception, Douglas R. Nickel (Abrams, 1999, ISBN: 0810941023). This in-depth study of one of the 19th century's greatest photographers offers more than 100 breathtaking landscape images. Hardcover, $65.

Lewis And Clark: Voyage Of Discovery, Stephen E. Ambrose, Photography by Sam Abell (National Geographic, 1998, ISBN: 0792270843). Journey with the historian and photographer as they retrace the steps of America's most famous epic expedition. Hardcover, $35.

Field Guides

Butterflies Through Binoculars, Jeffrey Glassberg (Oxford, 1999). This field guide series includes hundreds of photographs and detailed information about the many beautiful butterflies of North America. Softcover, $18.95.

Complete Idiot's Guide To Birdwatching, Sheila Buff (Alpha, 1999, ISBN: 0028631064). Learn the ins and outs of finding, identifying and photographing birds in any environment. Softcover, $18.95.

Falcon Pocket Guides (Falcon, 1999). This series of books prepares photographers for outdoor adventures with safety tips on everything from encountering mountain lions to avoiding avalanches. Softcover, $6.95.

Olympic: A Visitor's Companion, George Wuerthner (Stackpole, 1999, ISBN: 0811728692). This guide to Olympic National Park includes facts about history, wildlife, geology, plants, hiking and more. Softcover, $19.95.

Southeastern Wetlands, Parke Puterbaugh, Photography by John Netherton (E.P.A., 1998, ISBN: 1880686007). Cover all the bases to plan a successful trip to any of these 18 locations with extensive information on ecology, activities and travel. Softcover, $16.95.

Wildflowers, Falcon Guide Series (Falcon, 1999). Each regional book in this series offers a description, photograph and habitat information for hundreds of local wildflowers. Softcover, $19.95.

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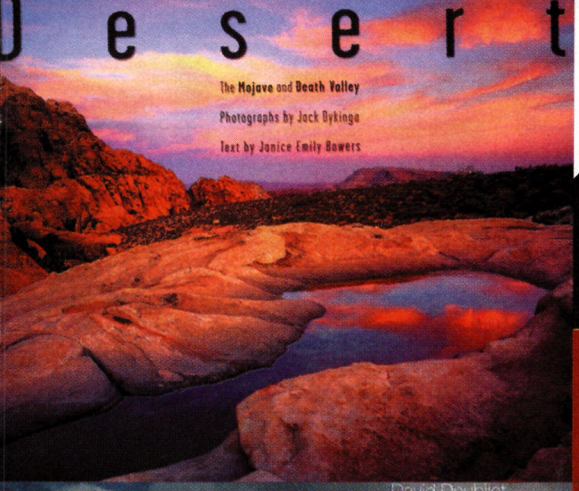
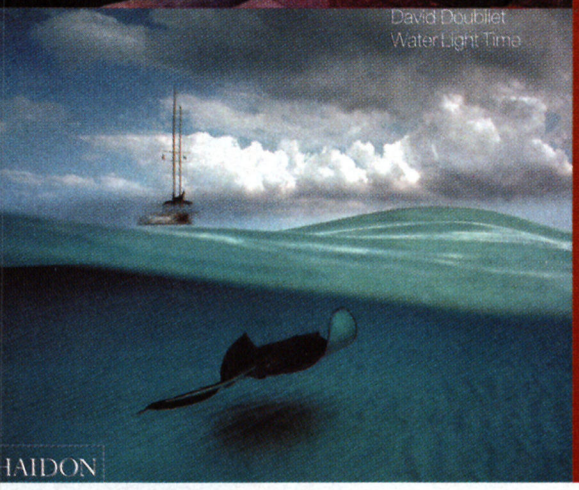
2000 Photographer's Market, Megan Lane (Writer's Digest, 1999,





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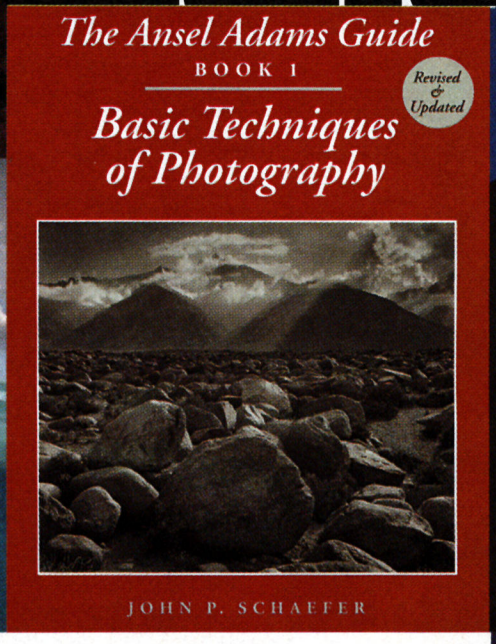

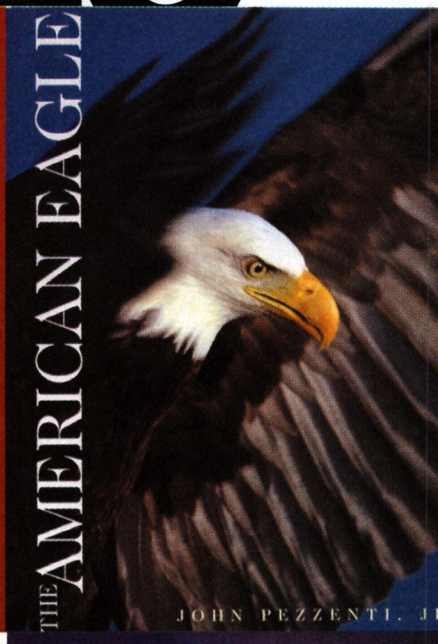

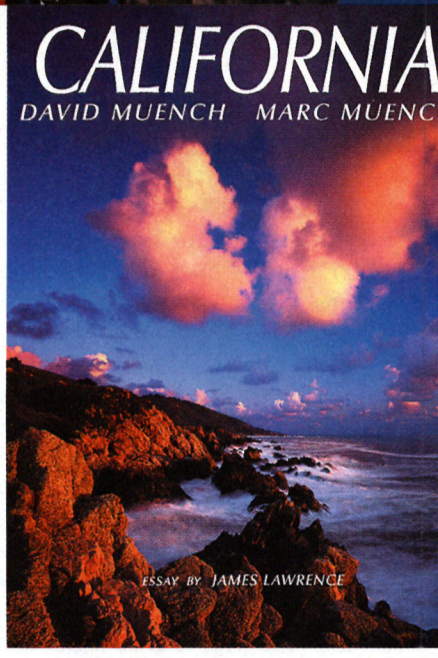

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Ansel Adams Guide: Basic Techniques Of Photography, John P. Schaefer (Little, Brown & Co., 1998, ISBN: 0821225758, 0821219561). These two books draw on the philosophy of America's most popular photographer for inspiration to deliver a creative approach to learning about photography. Softcover, $38.95.

National Geographic Photography Field Guide, Peter Burian and Robert Caputo (National Geographic, 1999, ISBN: 0792274989). World-famous photographers offer secrets to making great pictures, for photographers of all levels. Softcover, $24.95.

Photographer's Guide To Polaroid Transfer, Christopher Grey (Amherst, 1999, ISBN: 0936262893). Learn step-by-step techniques for wet and dry transfers, emulsion lifts, creative techniques and problem-solving. Softcover, $29.95.

Taking Pictures For Profit, Lee Frost (David & Charles, 1996, ISBN: 0715307878). Develop your marketing and selling skills for successful income from your favorite hobby. Softcover, $17.95.

Scenic

Desert: The Mojave And Death Valley, Janice Emily Bowers, Photography by Jack Dykinga (Abrams, 1999, ISBN: 0810932385). Explore 35,000 square miles of desert with Dykinga's vivid photographs, from sensuous dunes to crusty salt flats. Hardcover, $49.50.

Earth From Above, Yann Arthus-Bertrand (Abrams, 1999, ISBN: 0810932679). This collection of 170 huge photographs shows us the world from a rarely seen and often abstract perspective. Hardcover, $65.

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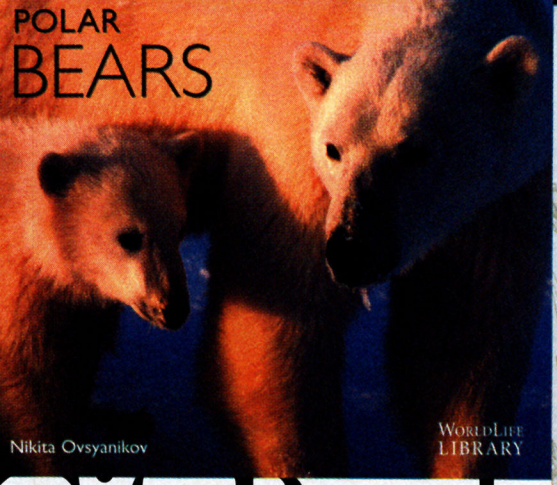

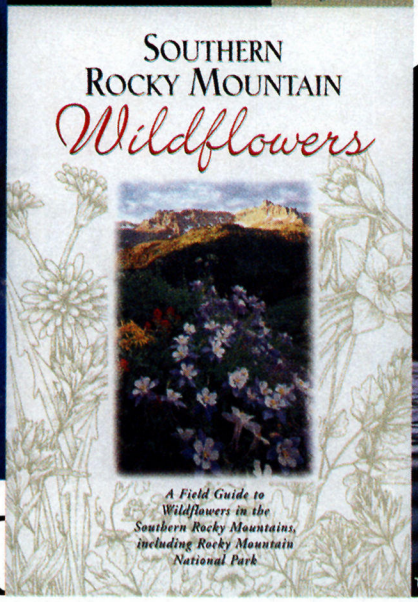

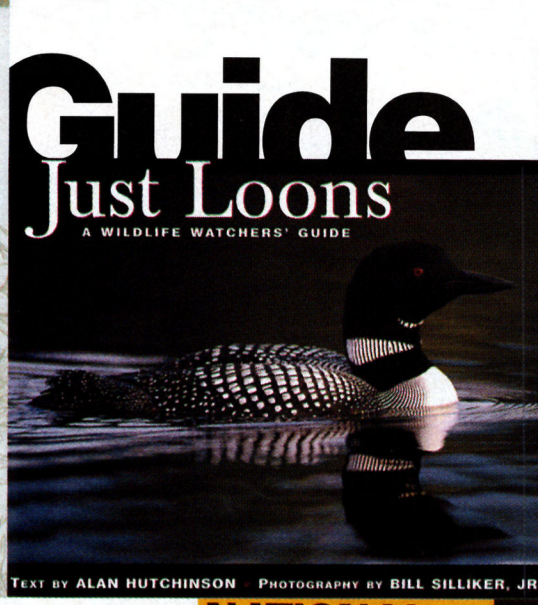

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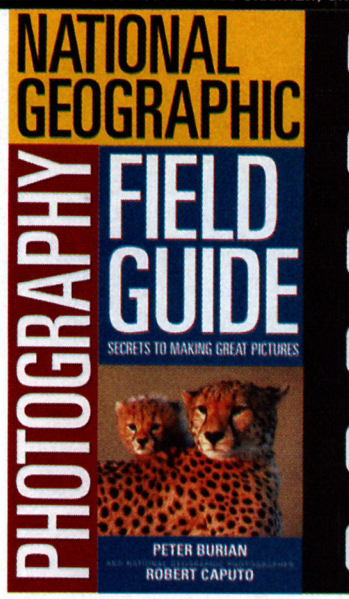

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Portraits, Steve McCurry (Phaidon, 1999, ISBN: 071483839X). The award-winning *National Geographic* photographer compiles hundreds of portraits from 20 years of world travels. Hardcover, $16.95.

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The American Eagle, John Pezzenti Jr. (Viking, 1999, ISBN: 1885223250). From California to Alaska, these photographs show this majestic bird in all its glory, as well as in the light of harsh reality. Hardcover, $35.

In Praise Of Primates, Steve Bloom (Konemann, 1999, ISBN: 382901556). This beautiful photographic study reveals a rare insight into the lives of our closest animal relatives throughout the world. Hardcover, $30.

Just Loons, Alan Hutchinson, Photography by Bill Silliker Jr. (ISBN: 1572231467). This detailed study of loons not only examines the biology of the birds, but includes many stunning photos, as well. Hardcover, $29.50.

Lions, Brian Bertram (WorldLife Library, 1998, ISBN: 0896583996). This book presents stunning photographs and fascinating facts about these beautiful and exotic hunters. Softcover, $16.95.

Polar Bears, Nikita Ovsyanikov (WorldLife Library, 1998, ISBN: 0896583589). This easy-to-read text from a prominent researcher offers a great introduction to the world of polar bears. Softcover, $16.95.

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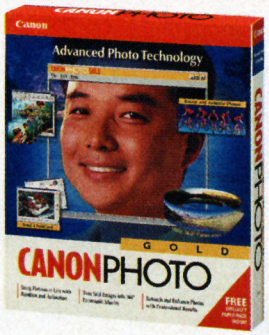

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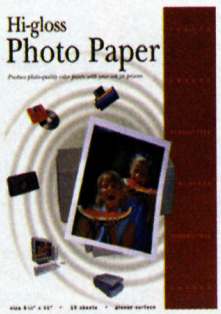

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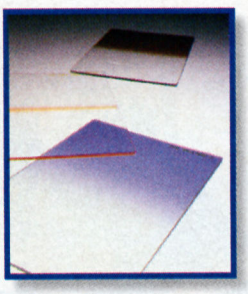

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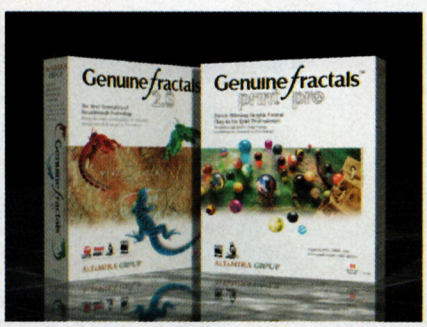

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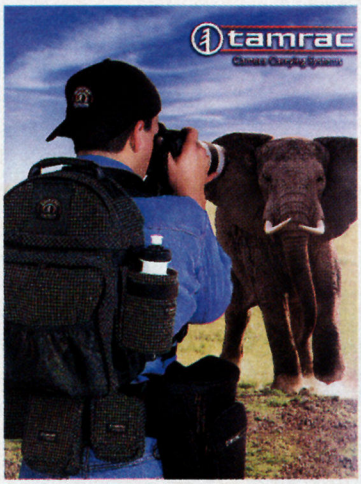

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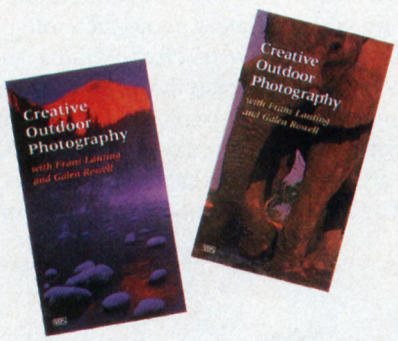

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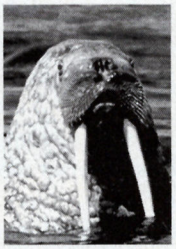

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For more information, contact: Tore Brevik or Steve Jackson, United Nations Environment Programme, Communications and Public Information Branch, P.O. Box 30552, Nairobi, Kenya, fax: +254-2-623927, e-mail: photocomp@unep.org.

Italian And Irish Landscapes

April-June, 2000

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For more information, contact: Nature's Light Photography, 7805 Lake Ave., Cincinnati, OH 45236, (513) 793-2346, e-mail: natureslight@fuse.net.

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For more information, contact: Wildland Adventures, (800) 345-4453, (206) 365-0686, e-mail: info@wildland.com, www.wildland.com; Trees For Travel, (800) 643-0001, e-mail: info@treesftf.org, www.treesftf.org.

Alaska Iditarod Race

March 3-10, June 3-13, 2000

Spring into the new year on a seven-day Iditarod Sled Dog Race photo tour or 10-day photography workshop from Prince Rupert, B.C., to Juneau, Alaska, aboard a 53-foot sloop. The Iditarod Race Tour (March) extensively covers the start of the race in Anchorage before flying halfway down the trail to the McGrath checkpoint. Meet mushers, drive a dogsled, photograph the race while on the trail and explore the remote countryside. The Coastal Alaska Photography Workshop (June) combines intensive training with travel through beautiful scenery that's rich in wildlife. Photographer Rich Montagna has more than 20 years of experience photographing remote areas of Alaska and 15 years photographing the Iditarod Race.

For more information, contact: Alaska Iditarod Tours, Box 23, McGrath, AK 99627, (888) 959-3300, e-mail: info@iditarodtours.com, www.iditarodtours.com.

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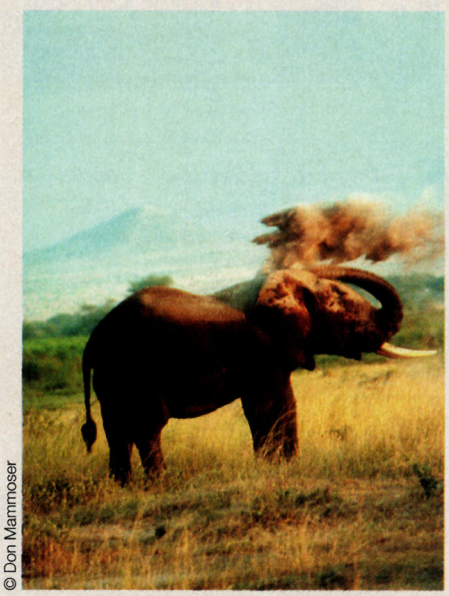
For more information, contact: Wilderness Experience Expeditions, 3 Macintosh Lane, Ashland, MA 01721, (508) 881-3380, e-mail: djmamm@juno.com. **OP**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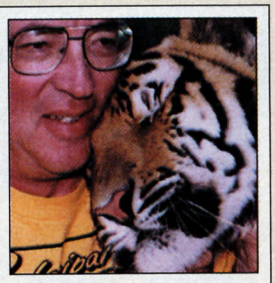

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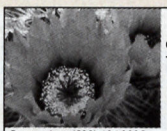
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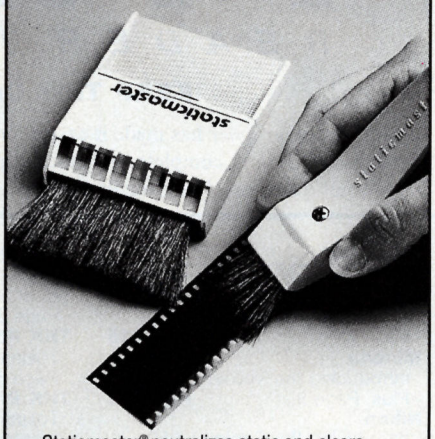

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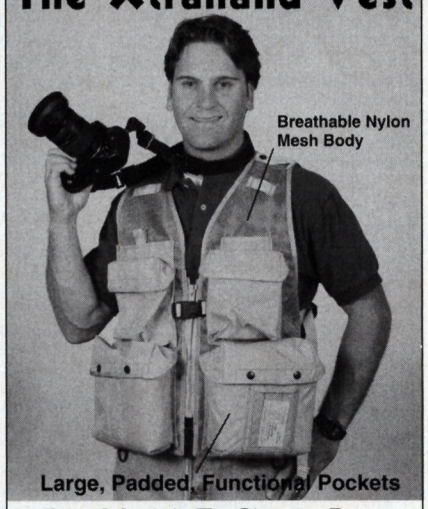

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01. ☐ digital camera
02. ☐ 35mm SLR
03. ☐ 35mm compact "point-and-shoot"
04. ☐ APS SLR
05. ☐ APS compact "point-and-shoot"
06. ☐ video camcorder
07. ☐ digital video camcorder
08. ☐ other_____

2. Which type of camera(s) do you plan to purchase within the next 12 mos.? (check all that apply)
09. ☐ digital camera
10. ☐ 35mm SLR
11. ☐ 35mm compact "point-and-shoot"
12. ☐ APS SLR
13. ☐ APS compact "point-and-shoot"
14. ☐ video camcorder
15. ☐ digital video camcorder
16. ☐ other_____

3. How much would you be willing to spend on a state-of-the-art digital camera?
17. ☐ Less than $500
18. ☐ $500 to $849
19. ☐ $850 to $1,200
20. ☐ more than $1,200

4. Where do you buy your PHOTO products?
21. ☐ independent photo retailer
22. ☐ chain photo retailer (Ritz, Wolfe's, etc.)
23. ☐ mass merchandiser (Wal-Mart, Kmart)
24. ☐ consumer electronics stores (Best Buy, Circuit City, etc.)
25. ☐ computer stores (CompUSA, Fry's)
26. ☐ mail order
27. ☐ online
28. ☐ other_____

5. Where do you buy your COMPUTER products?
29. ☐ independent computer retailer
30. ☐ mass merchandiser (Wal-Mart, Kmart)
31. ☐ consumer electronics stores (Best Buy, Circuit City, etc.)
32. ☐ computer stores (CompUSA, Fry's)
33. ☐ office supply stores (Staples, Office Depot, etc.)
34. ☐ mail order
35. ☐ online
36. ☐ other_____

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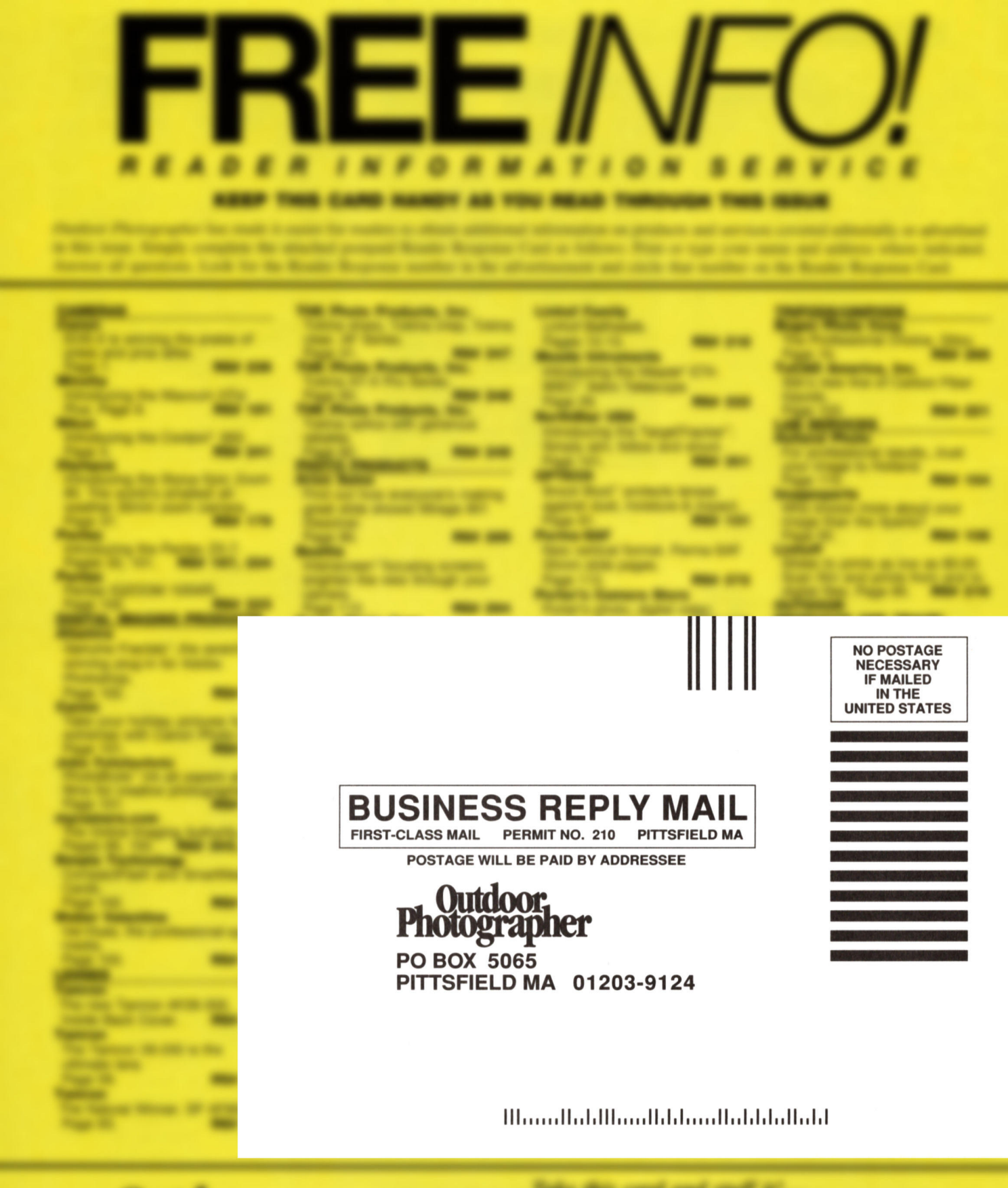

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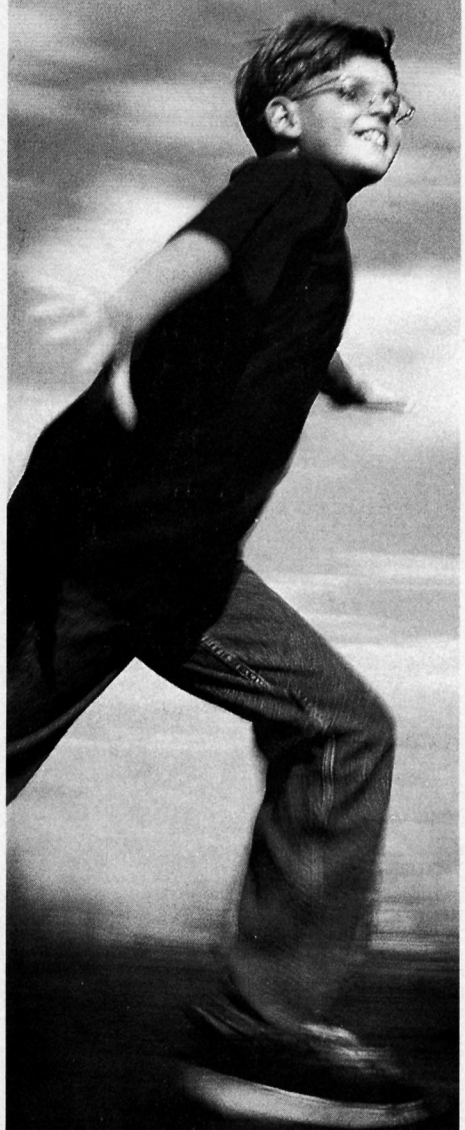

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LIVING PLANET

(Cont'd from page 50)

capture the essence of what that place is." Now, he poses, apply that context to a land location, such as Paris, that you're seeing for the first time. "Okay, here's a city. You have 10 minutes to capture it on film. Underwater is a hard, alien place to work."

He chuckles amiably. "The ironic thing is, the ocean makes up most of our planet. So what I personally like about this project is that, unlike most other books that talk about the great 'voices' of our earth, yet completely leave out our underwater world, *Living Planet* puts it right there in front of you."

The Project

Outdoor photographers everywhere can fantasize about the thrilling satisfaction of photographing nature while also fulfilling a high and noble purpose. In service of the needs of the book, Lanting and Rowell, already good friends who have collaborated on many photographic projects in recent years, made an assessment of WWF's priority areas to see where more photography was needed.

Rowell did supplemental shooting, much of it on spec, in Chile, Nepal, the Pribilof Islands of the Bering Sea, Florida's Everglades, Oregon and Washington's Siskiyou Mountains and the Canadian Arctic. Lanting went to the Atlantic forest, ecologically in much worse shape than the Amazon rain forest in that 95 percent of it is already gone, while the Amazon still has 50 percent standing. Doubilet's schedule didn't allow much additional photography. But the majority of his imagery in the book did reveal what he describes as "a different shade of work than what I've published before."

You might think that sorting out whose shots would run where might lead to some turf battles. Not so. "It was clear," Rowell explains, "that David's empire included the underwater and above-water marine environments, except for those few cases where Frans or I had work on marine environments in coastal locations. On land, Frans and I had some overlap, but basically he covered the tropics

(Cont'd on page 114)

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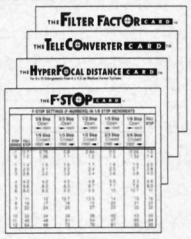

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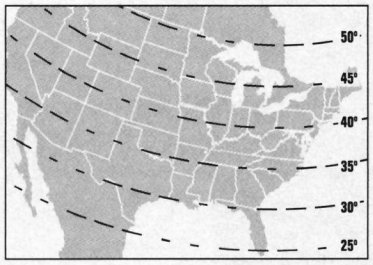

This chart will help you be in the right place at the right time by allowing you to plan your sunrise, sunset, moonrise and moonset photos ahead of time. You'll know exactly where to be with your camera for the photo composition you want to make long before the sun reaches the horizon. Find the nearest date at top and the latitude nearest your own in the column at left. Where the two intersect, you'll find the true (or map) bearings for rise (R) and set (S), rounded to the nearest degree. When using a compass to find the spot on the horizon where the sun or moon will rise or set, obtain the magnetic declination (variation) for your area from a USGS topographic map or other source. If the declination is east, subtract it from the bearing listed below to obtain the magnetic compass bearing. If the declination is west, add it. The result is the compass bearing to use in the field. *All data in Almanac is based on the comprehensive SUNTRACKER program, written by Charles Krebs, (425) 644-0077, fax (425) 644-1103.*

SUNRISE/SUNSET

Latitude	Dec. 4	Dec. 11	Dec. 18	Dec. 25
25° N	R-114	115	116	116
	S-246	245	245	245
30° N	R-115	116	117	117
	S-245	244	243	243
35° N	R-117	118	118	118
	S-243	242	242	242
40° N	R-119	120	120	120
	S-241	240	240	240
45° N	R-121	123	123	123
	S-239	238	237	237
50° N	R-125	126	127	127
	S-235	234	233	233
55° N	R-130	131	132	132
	S-230	229	228	228
60° N	R-137	139	140	140
	S-223	221	220	220
65° N	R-150	153	155	155
	S-210	207	205	205
70° N	R- —	—	—	—
	S- —	—	—	—

FULL MOONRISE/MOONSET

Latitude	Dec. 20	Dec. 21	Dec. 22	Dec. 23
25° N	R-072	069	067	067
	S-286	290	292	293
30° N	R-071	068	066	066
	S-287	291	294	294
35° N	R-070	066	064	065
	S-288	292	295	296
40° N	R-069	065	063	063
	S-289	294	297	298
45° N	R-067	062	060	060
	S-291	296	299	300
50° N	R-064	059	057	057
	S-293	299	303	304
55° N	R-061	055	052	052
	S-296	303	307	308
60° N	R-057	049	045	045
	S-300	309	314	315
65° N	R-050	040	034	034
	S-307	318	325	327
70° N	R-038	020	—	—
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● New	Dec. 7
◐ First Quarter	Dec. 15
○ Full Moon	Dec. 22
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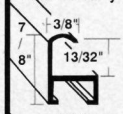

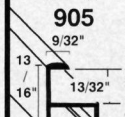

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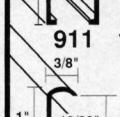

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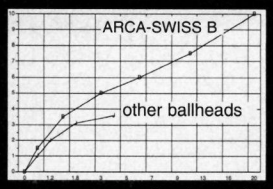
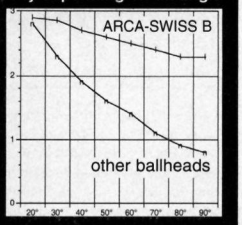


Load capacity

Load capacity depending on tilt angle



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LIVING PLANET

(Cont'd from page 112)

and some of the temperate, while I did a greater percentage of the temperate and most of the polar."

"The goals and purpose of this book are individual and collective," sums up Lanting with typical erudition. "We had the chance to highlight the variety in different ecosystems and our need to actively work toward conserving them. I believe that photography can contribute to that. I don't mind it if people follow in our footsteps and start visiting those places. It's generally believed that until we actively know and use a place, we won't care about preserving it."

Rowell grabs the baton: "There's always a three-stage thing that goes on with almost any learning process, and *Living Planet* is no exception. First, collection: We collected a bunch of photographs around the world. Studies have found that almost everyone who goes anywhere in the sciences or creative fields was a child collector of something. Second, organization: You order your collection, as this book orders them. We put a sense of order on a lifetime's collection of photographs of the world that hasn't been done before. And that order makes you think. So that the next stage, in an environmental way, is to foster a sense of place, of interconnectedness because of the way we've ordered them, so that third, you develop a feeling for stewardship. It makes you think, 'How do we preserve these areas?' And the next jump is, 'Hey, the arctic tundra in Canada is one of these Global 200. Shouldn't that similar area in Alaska be protected, too?'"

David Doubilet addresses the concept of photography as a tool for environmental impact this way: "My major concern is to make pictures that are intriguing, that are gripping and surprising. That's the job of a photographer. It's very hard to photograph the 'smoking gun,' or I should say, 'smoking fish,'" he quips, "because you don't know if it died of natural or artificial causes. Yes, you want to know how pollution affects things, yes, you want to show

that dynamiting or poisoning a reef to harvest fish is a bad thing. But I'm more interested in making pictures of the sea and showing the sea as the extraordinarily intriguing and beautiful place it is. It's the jewel of our planet. And the seas are transitional. They're so delicate."

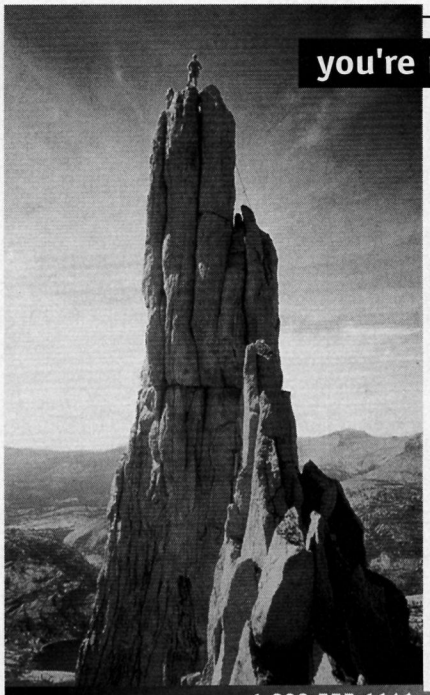
So if a tenet of photojournalism is to show a problem, and by doing so, affect change or grow awareness that will lead to change, "then," says Doubilet, "what single group of photographers has done more, by showing the fragility, beauty and power of our planet, than wildlife photographers?"

He finishes with a famous Jewish quote: "'The most important thing about life is the golden rule. Everything else is commentary.' I think we should photograph all these things and care about them because they're there and because they're beautiful. Don't make excuses, don't invent reasons why we should have pandas around. Pandas don't affect man; our life and livelihood isn't linked to it. But our aesthetic life is. That's one of the reasons why humans are here, I believe. To have aesthetic enjoyment because we can.

"That's why you try to move through the world as artistically as you can: to create pictures as pure art. Not just of the animal, but of the animal in beautiful light. And if the picture is memorable, then you've made a difference. You've said, 'This is what this planet is all about. And isn't it worth protecting?'"

Like the three magi following the star, they come bearing gifts from afar: visions of the high country, the middle regions, the teeming depths of the sea. They spread them out at our feet, asking us to simply love this beautiful world in the best way we can. Asking us to bestow upon our children, all the world's children, the gift of a living planet, to pass on and on, forever. OP

For more information on the ***World Wildlife Fund's Global 200****, check out www.wwf.org. You can visit the photographers' Web sites at the following addresses:* ***Galen Rowell****—www.mountainlight.com;* ***Frans Lanting****—www.lanting.com;* ***David Doubilet****—www.doubiletphoto.com.*



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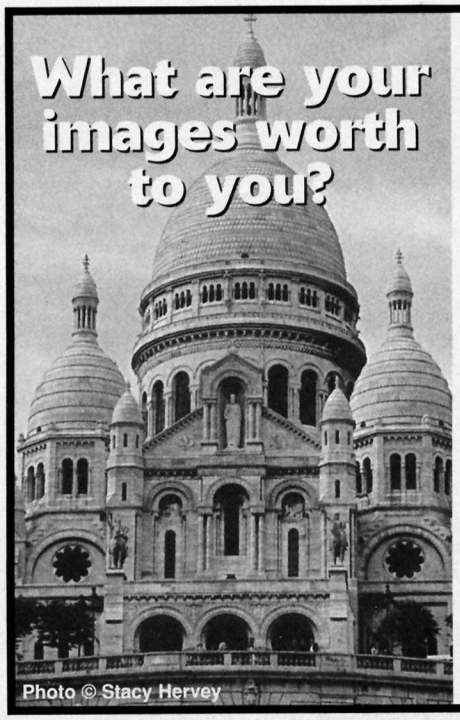

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(Cont'd from page 86)

tem, I can customize the bag to the particular trip or day's work. The backpack is also less of an advertisement that you're a photographer than the traditional camera bag, which is advantageous in terms of safety as one moves through airports, bus stations and city streets.

The Summit Photo Backpack 777, with internal dimensions of 16½x10¾-inches, comfortably held my two Nikon N90s bodies; 28, 35, 50 and 85mm lenses; a set of filters; batteries; and 40 rolls of film. Tamrac's MX 375 and M378 are perfect accessories for additional lenses, and the SPX 777 provides very convenient extra storage space. There are straps for a tripod on the back of the pack and the webbed pocket is perfect for maps and guidebooks.

The pack comes in black, gray and forest green. A double waterproof internal coating ensures weatherproofing and self-healing zippers assure quick access to dry equipment.

LowePro Street & Field Rover AW

Exploring miles of backroads on foot in places such as France's magnificent Loire Valley can not only be an exhilarating experience, but a painful one.

The LowePro Street & Field Rover AW can help alleviate some of that pain. It's a dual-compartment backpack that holds camera gear horizontally in the padded bottom section, which can be separated with a removable insert from the upper part and is intended for clothing, food and extra gear. It gives you more than 30 individual components to efficiently solve your gear-toting problems.

The lower camera section is accessed directly through a zippered opening in the back. One of the most interesting features of the Rover AW is a foldaway tripod holder with elastic cords. It holds the tripod securely, even over rough terrain. The backpack also has mesh side pockets, perfect for maps and other small items.

Because LowePro's Street & Field system is modular, the bag can be tailored to each shooting situation, whether you're trekking across the Tetons or strolling the streets of Tulsa. Price: $210.

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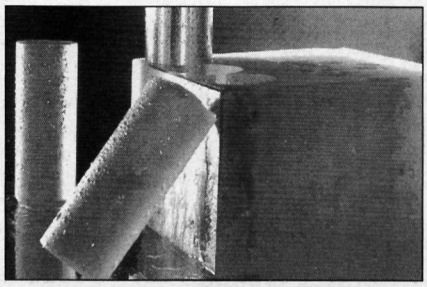

B+W filters are diamond cut from only the finest German Schott optical glass.

B+W filters are held to the same high standards that have made Schneider lenses the finest in the world. This helps you create the effects you desire, with unprecedented image quality.

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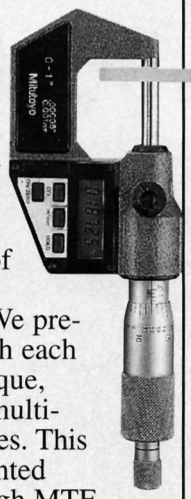

While some manufacturers simply stamp their filters out of imperfect "window pane" glass, we diamond-cut B+W filters from solid cylinders of lens-quality, German Schott optical glass. We precision-grind and polish each filter, and apply a unique, anti-reflective MRC multi-coating to both surfaces. This coating reduces unwanted flare, preserves the high MTF performance your lensmaker intended, and enables B+W filters to allow unsurpassed light transmission. So, whether you're shooting in bright or low light, if you want color saturation, special effects, or need to suppress glare or reflections -- even when shooting with the longest lens -- B+W filters deliver better quality than you ever thought possible.

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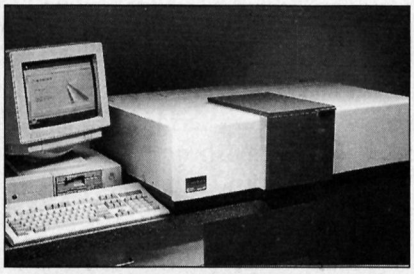
We measure each filter's flatness and thickness with an interferometer, and check its exact color performance with a spectrophotometer.



Spectrophotometer examination of every B+W filter guarantees that they deliver precise optimal performance.

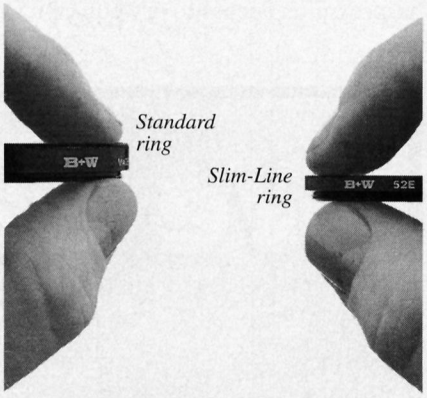
Numerous additional inspections throughout the manufacturing process ensure that every B+W filter meets our -- and your -- most critical demands. B+W filters can significantly reduce your reliance on retouching, and put more creative control where it belongs -- in your hands.

Whatever your format, Schneider makes a B+W filter to provide the artistic effect you need.

B+W filters feature brass rings which prevent binding and make filter changes fast and easy, at any temperature.

They're available in a full line of clear, color correction, color effects, neutral density, warming, combinations, UV absorbing, enhancing, softening, diopters, and polarizers.

In addition, B+W manufactures Slim-Line filters, which can be used with wide-angle lenses without causing a mechanical vignette.



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See Bob Shell Report in the August Issue of Shutterbug!

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FILM

KODAK 35MM SLIDE FILM

	ASA	24	24 w/p	36	36 w/p
KM	25	3.94	6.99	5.52	9.29
KR	64	3.94	6.95	4.36	8.69
EA	50	4.15	6.95	5.85	9.45
EB	50	3.45	6.79	3.35	6.70
ET	160	4.85	7.65	6.36	9.48
ED	200	4.55	7.75	5.10	8.09
EG	200	4.10	8.18	7.05	11.19
KPA	40	----	----	7.75	11.20
UW		----	----	17.49	23.95
EB	100	4.49	7.09	5.29	6.29
LLP	100	----	----	6.74	11.49
INF	400	----	----	8.35	11.95
EL	400	5.35	8.70	5.64	8.56
EL	400	6.19	9.79	8.00	11.60
EES	1600	----	----	8.35	11.95
HCS	EXTA	----	----	4.15	7.77

KODAK 35MM PRO SLIDE FILM

	ASA	36	36 w/p	100 ft
PHN	25	7.49	11.98	----
PKR	64	7.49	11.98	----
PJN	200	8.49	12.84	----
PHC	64	5.99	8.95	81.95
EPR	64	5.99	9.95	89.95
E100S/SW	100	5.89	9.95	94.95
EPN	100	4.89	7.99	74.95
EPP	100	4.99	9.95	89.95
EPT	160	8.49	12.58	96.95
EPP	200	7.98	10.99	99.95
E200	200	6.79	9.99	93.95
EPJ	320T	7.99	10.95	----
EPP	400	8.79	11.95	109.95
EPH	1600	10.59	14.68	----
SO71	64	4.89	10.58	14.95

KODAK 120/220 PRO SLIDE FILM

	ASA	120	220	ASA	120	220
EPR	64	4.19	8.61	EPY	64	4.99
E100S/SW	100	4.29	8.39	E100S/SW	100	4.29
EPP	100	4.10	8.20	EPT	160	4.65
EPP	200	4.59	9.30	EPE	400	5.30

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DDP 12/24F....7.49 PP 1216....14.95
PP 7030....16.50 APS 15 exp....7.95
APS 25 exp....9.29 APS 40 exp....12.95

DAYLIGHT FILM LOADER

Top Quality....9.95 Deluxe Model....14.95
Watson....14.75 Film Shield....9.50
Reloadable Cassettes....10 for 2.99

FILM

KODAK COLOR PRINT FILMS

	ASA	24	24 w/p	36	36 w/p
RA	100	3.09	9.37	4.09	12.24
RB	200	3.72	9.95	4.75	12.99
RC	400	4.05	10.25	5.23	13.49
RF	1000	4.99	11.25	6.44	14.33
GA	200	1.76	7.90	2.18	10.25
GB	400	1.99	8.35	2.49	10.50
GC	400	2.30	8.50	2.75	10.99
GT	MAX	3.90	10.20	5.60	13.89
GF	1600	4.50	10.90	5.99	13.90

KODAK 35MM NEGATIVE/PRINT FILM

	ASA	36	36 w/p	100 ft
VPS	160	5.09	13.34	40.95
PHN	25	5.49	13.74	----
PHN	100	3.99	13.60	----
PHN	400	5.49	13.74	----
PPY	400	5.35	13.60	----
PMZ	1000	6.19	14.74	----
PJA	100	2.79	11.94	----
PHG	640	3.85	12.54	----
PJC	1600	4.09	13.84	----
Portra 160NC	160	5.69	13.99	----
Portra 160VC	160	5.69	13.99	----
Portra 400NC	400	5.89	13.99	----
Portra 400VC	400	5.89	13.99	----

KODAK 120/220 PRO COLOR FILM

	ASA	120	220	ASA	120	220
EPR	64	4.19	8.61	EPY	64	4.99
E100S/SW	100	4.29	8.39	E100S/SW	100	4.29
EPP	100	4.10	8.20	EPT	160	4.65
EPP	200	4.59	9.30	EPE	400	5.30

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PREPAID PROCESSING MAILERS

DP12....DP20....DP36....8.35
24 Exp. Slide....2.99 36 Exp. Slide....4.09
120 Slide Film....5.49 220 Slide Film....9.95
Pro 5....5.49 DP 15....5.89 DDP 24....7.49
DDP 12/24F....7.49 PP 1216....14.95
PP 7030....16.50 APS 15 exp....7.95
APS 25 exp....9.29 APS 40 exp....12.95

DAYLIGHT FILM LOADER

Top Quality....9.95 Deluxe Model....14.95
Watson....14.75 Film Shield....9.50
Reloadable Cassettes....10 for 2.99

FUJI SLIDE FILM

	ASA	24	w/p	36	w/p	100 ft
Astia	100	3.09	9.37	4.09	12.24	72.95
Sensia II 100		----	----	3.39	6.29	----
Provia	100	----	----	4.99	7.99	77.77
Velvia	50	4.44	7.25	5.30	7.99	----
Velvia	50	----	----	5.29	8.29	77.77
RTP	50	----	----	4.94	8.25	63.90
RDP	100	----	----	4.39	8.90	64.95
RDP	100	----	----	4.39	8.90	66.95
Sensia 200		3.24	8.25	3.99	7.19	----
Sensia 400		----	----	3.99	7.95	86.90
Sensia 400		4.35	7.89	5.19	8.15	----
Provia 400		----	----	4.74	9.88	101.95
Sensia III 1600		----	----	8.19	13.95	----

FUJI FILM

	ASA	135-24	24 w/p	135-36	36 w/p
CN	100	3.56	7.99	1.90	9.89
Neopan 100		1.67	7.99	1.86	10.75

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EOS A2E 28-105 USM KIT	659.99
EOS A2	409.99
EOS A2 28-105 USM KIT	599.99
EOS ELAN IIE QD	339.99
EOS ELAN IIE	314.99
EOS ELAN III	289.99
EOS REBEL G	189.99
EOS REBEL G QD	204.99
EOS REBEL 2000	204.99
EOS REBEL 2000 QD	234.99
EOS IX (APS)	224.99
EOS IX LITE	219.99
EOS IX 24-85 Kit	349.99
EOS IX LITE 22-55 KIT	309.99

CANON ULTRASONIC LENSES

20 2.8 USM	319.99
28 1.8 USM	324.99
50 1.4 USM	254.99
20-35 3.5-4.5 USM	299.99
22-55 4.0-5.6 USM	109.99
24-85 3.5-4.5 USM	204.99
28-80 3.5-5.6 USM	69.99
28-105 3.5-4.5 USM	154.99
28-135 3.5-5.6 USM IS	379.99
35-80 4.0-5.6 USM	64.99
55-200 4.5-5.6 USM	149.99
75-300 4.0-5.6 USM	134.99
75-300 4.0-5.6 USM IS	384.99
80-200 4.5-5.6 USM	84.99
100-300 4.5-5.6 USM	174.99

Call For All Other CANON Lenses!

CANON EF LENSES

24 2.8 EF	169.99
50 1.8 EF	49.99
50 1.8 EF II	CALL
50 2.5 MACRO EF	199.99
100 2.8 MACRO EF	359.99
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550 EX Pro Flash	NEW!...299.99
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380 EX...114.99	300 EZ...49.99
200 E...34.99	MI-3.....CALL

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100 3.5 MACRO FOR FD	129.99
18-28 4.0 FOR FD	119.99
28-70 3.5-4.5 FOR FD	69.99
28-105 3.5 FOR FD..Special	114.99
28-200 4.0 FOR FD..Special	149.99
70-210 4.0-5.6 FOR FD	79.99
75-300 4.5-5.6 FOR FD	129.99
100-500 5.6-8.0 FOR FD	234.99
500 8.0 FOR FD	79.99
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Nikon

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F5 BODY	1629.99
F100	NEW!...1029.99
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N70 BODY	319.99
N60 BODY	229.99
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24-50 3.3-4.5 D AF	224.99
24-120 3.5-5.6 D AF	349.99
28-70 3.5-4.5 D AF	199.99
28-80 3.5-5.6 D AF	99.99
28-105 3.5-4.5 AF D	249.99
28-200 3.5-5.6 D AF	344.99
35-70 2.8 D AF	419.99
35-80 4.0-5.6 D AF	CALL
70-210 4.0-5.6 D AF	189.99
70-300 4.0-5.6 D AF	229.99
80-200 4.5-5.6 D AF	89.99
80-200 2.8 D AF (W/Tripod Mt)	659.99
80-200 2.8 AF-S	NEW!...1299.99

Call For Nikon Lenses Not Listed!

NIKON AF LENSES

50 1.8 AF	74.99
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SB-28...239.99	SB-27.....129.99
SB-23.....59.99	SB-22s.....109.99

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2X AF F/NIKON	34.99
WIDE STRAP FOR NIKON	19.99
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CASE F/CAMERA & LENS	29.99
EYECUP F/NIKON	19.99
LENS CLEANING KIT	19.99

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FM-10 KIT W/35-80	164.99
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28 2.8 AIS FOR NIKON	49.99
100 3.5 MACRO AIS F/Nikon	129.99
18-28 4.0 AIS F/NIKON	139.99
28-70 3.5-4.5 AIS F/NIKON	69.99
28-105 3.5 F/AIS...Special	114.99
28-200 4.0 F/AIS...Special	149.99
70-210 4.5-6 AIS F/NIKON	79.99
75-300 4.5-5.6 AIS f/NIKON	129.99
100-500 5.6-8.0 AIS f/Nikon	234.99
500 8.0 AIS FOR NIKON	79.99
2X MF FOR NIKON	24.99
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MINOLTA

MINOLTA AF BODIES

Maxxum 9	1229.00
800 SI	439.99
700 SI	409.99
600 SI	269.99
XTSI	NEW!...279.99
HTSI	NEW!...219.99
500 SI	229.99
400 SI	179.99

Call For Other Minolta Bodies!

MAXXUM AF LENSES

24 2.8 AF	169.99
28 2.8 AF	134.99
50 1.7 AF	49.99
50 2.8 MACRO AF	179.99
100 2.8 MACRO AF	329.99
28-80 4.0-5.6 I AF	74.99
28-80 4.0-5.6 XI AF	69.99
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80-200 4.5-5.6 XI AF	69.99
100-300 4.5-5.6 I AF	109.99
100-300 4.5-5.6 XI AF	129.99

Call for More MAXXUM Lenses!

MAXXUM FLASHES

5400 HS...229.99	3500 XI....99.99
3200 I.....54.99	2000 XI...34.99
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MAXXUM ACCESSORIES

2X AF FOR MAXXUM	34.99
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24 2.8 FOR MD	59.99
100 3.5 MACRO F/MD	129.99
28-70 3.5-4.5 F/MD	69.99
28-105 3.5 F/MD..Special	114.99
28-200 4.0 FOR MD...Special	149.99
70-210 4.0-5.6 FOR MD	79.99
75-300 4.5-5.6 FOR MD	129.99
100-500 5.6-8.0 FOR MD	234.99
500 8.0 FOR MD	79.99
2X CONVERTER FOR MD	24.99

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PZ-1P	449.99
ZX-5N	289.99
ZX-10	189.99
ZX-5	239.99
ZX-50	149.99

PENTAX FLASHES

AF-500FTZ	259.99
AF-330FTZ	119.99

PENTAX ACCESSORIES

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Case F/Camera & Lens	29.99

PENTAX AF LENSES

FA 28-80 3.5-4.7	89.99
FA 28-105 3.5-4.5	169.99
FA 28-200 3.8-5.6	199.99
FA 70-200 4.0-5.6	139.99
FA 100-300 4.5-5.6	169.99

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28-105 3.5 PK F/Pentax	114.99
28-200 4.0 PK F/Pentax	149.99
70-210 4.0-5.6 PK F/Pentax	79.99
75-300 4.5-5.6 PK F/Pentax	129.99
100-500 5.6-8.0 PK F/Pentax	234.99

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With Rebel 2000	409.99
With Rebel 2000QD	434.99
With Rebel G	359.99
With EOS Elan II	464.99
With EOS Elan IIE	494.99
With EOS Elan IIE QD	519.99
With EOS A2/A2E	609.99/699.99
With EOS-3	1229.99
With EOS 1N	1179.99

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Kit Includes: Canon EOS Camera Body w/Flash, Canon 28-80 3.5-5.6 Ultrasonic Lens, Camera Strap, Tripod, Film, Lens Cleaning Kit, Capkeeper

With Rebel 2000	269.99
With Rebel 2000QD	319.99
With Rebel G	229.99
With EOS Elan II	334.99
With EOS Elan IIE	354.99
With EOS Elan IIE QD	389.99
With EOS A2	499.99
With EOS A2e	564.99
With EOS-3	1089.99
With EOS 1N	CALL

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Kit Includes: Canon EOS Camera Body w/Flash, Canon 28-80 3.5-5.6 USM Lens, Canon 75-300 4.0-5.6 USM Lens, Camera Strap, Tripod, Camera Bag, Film, Lens Cleaning Kit, Capkeeper

With Rebel 2000	414.99
With Rebel 2000QD	439.99
With Rebel G	414.99
With EOS Elan II	504.99
With EOS Elan IIE	549.99
With EOS Elan IIE QD	569.99
With EOS A2/A2E	639.99/739.99
With EOS-3	1259.99
With EOS 1N	1174.99

SPECIAL KIT WITH CANON 28-105 USM & CANON 100-300 USM

Kit Includes: Canon EOS Camera Body w/Flash, Canon 28-105 3.5-4.5 USM Lens, Canon 100-300 4.5-5.6 USM Lens, Strap, Tripod, Camera Bag, Film, Lens Cleaning Kit, Capkeeper

With Rebel 2000	559.99
With Rebel 2000QD	584.99
With Rebel G	529.99
With EOS Elan II	614.99
With EOS Elan IIE	624.99
With EOS Elan IIE QD	649.99
With EOS A2/A2e	689.99/769.99
With EOS-3	1409.99
With EOS 1N	1399.99

SPECIAL PROFESSIONAL KIT WITH NIKON F5

Kit Includes: Nikon F5 Camera Body, Nikon 35-70 2.8 AF-D Lens, Nikon 80-200 2.8 AF-D Lens w/Tripod Mt., Camera Strap, Full-Size Tripod, 5 Rolls Film, Lens Cleaning Kit, Capkeeper, Camera Bag

2699.99

SPECIAL PROFESSIONAL KIT WITH NIKON N90S

Kit Includes: Nikon N90s Camera Body, Nikon 35-70 2.8 AF-D Lens, Nikon 80-200 2.8 AF-D Lens w/Tripod Mt., Camera Strap, Full-Size Tripod, 5 Rolls Film, Lens Cleaning Kit, Capkeeper, Camera Bag

1679.99

SPECIAL KIT WITH TAMRON 28-200 MACRO

Kit Includes: Nikon Camera Body w/Flash, Tamron 28-200 3.8-5.6 Super Aspherical Macro Lens, Camera Strap, Tripod, Film, Lens Cleaning Kit, Capkeeper, Case

With N60	409.99
With N70	489.99
With N90s	819.99
With F100	1289.99
With F5	1839.99
With FM-2	464.99

SPECIAL KIT WITH Nikon 28-80 AF-D Lens

Kit Includes: Nikon Camera Body w/Flash, Nikon 28-80 3.5-5.6 AF-D Lens, Camera Strap, Tripod, Film, Lens Cleaning Kit, Capkeeper

With N60	309.99
With N70	414.99
With N90s	719.99
With F100	1089.99
With F5	1739.99
With FM-2	399.99

SPECIAL KIT WITH NIKON 28-80 AF-D & Nikon 80-200 AF-D

Kit Includes: Nikon Camera Body w/Flash, Nikon 28-80 3.5-5.6 AF-D Lens, Nikon 80-200 4.5-5.6 AF-D Lens, Camera Strap, Tripod, Camera Bag, Film, Lens Cleaning Kit, Capkeeper

With N60	424.99
With N70	489.99
With N90s	824.99
With F100	1279.99
With F5	1839.99
With FM-2	444.99

SPECIAL KIT WITH NIKON 28-80 AF-D & Nikon 70-300 AF-D

Kit Includes: Nikon Camera Body w/Flash, Nikon 28-80 3.5-5.6 AF-D Lens, Nikon 70-300 4.0-5.6 AF-D Lens, Camera Strap, Tripod, Camera Bag, Film, Lens Cleaning Kit, Capkeeper

With N60	574.99
With N70	629.99
With N90s	979.99
With F100	1464.99
With F5	1959.99
With FM-2	609.99

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Kit Includes: Minolta Maxxum 9 Camera Body, Minolta 28-70 2.8i AF Lens, Minolta 80-200 2.8 APO AF Lens, Camera Strap, Full-Size Tripod, 5 Rolls Film, Lens Cleaning Kit, Capkeeper, Camera Bag

2699.99

SPECIAL KIT WITH TAMRON 28-200 MACRO

Kit Includes: Minolta AF Camera Body w/Flash, Tamron 28-200 3.8-5.6 Super Aspherical Macro Lens, Camera Strap, Tripod, Film, Lens Cleaning Kit, Capkeeper, Case

With 400SI	379.99
With 500SI	389.99
With HTSI	424.99
With XTSI	484.99
With 600SI	489.99
With 800SI	659.99
With Maxxum 9	1529.99

SPECIAL KIT WITH MINOLTA 28-80 xi Lens

Kit Includes: Minolta AF Camera Body w/Flash, Minolta 28-80 4.0-5.6 xi AF Lens, Camera Strap, Tripod, Film, Lens Cleaning Kit, Capkeeper, Case

With 400SI	239.99
With 500SI	279.99
With HTSI	284.99
With XTSI	319.99
With 600SI	339.99
With 800SI	514.99
With Maxxum 9	1229.99

SPECIAL KIT WITH MINOLTA 28-80 AF MINOLTA 75-300 AF

Kit Includes: Minolta AF Camera Body w/Flash, Minolta 28-80 4.0-5.6 AF Lens, Minolta 75-300 4.5-5.6 AF Lens, Camera Strap, Tripod, Film, Lens Cleaning Kit, Capkeeper, Case

With 400SI	389.99
With 500SI	399.99
With HTSI	419.99
With XTSI	494.99
With 600SI	479.99
With 800SI	689.99
With Maxxum 9	1609.99

SPECIAL KIT WITH MINOLTA 28-105 AF MINOLTA 100-300 AF

Kit Includes: Minolta AF Camera Body w/Flash, Minolta 28-105 3.5-4.5 AF Lens, Minolta 100-300 4.5-5.6 AF Lens, Camera Strap, Tripod, Film, Lens Cleaning Kit, Capkeeper, Case

With 400SI	439.99
With 500SI	449.99
With HTSI	484.99
With XTSI	529.99
With 600SI	549.99
With 800SI	739.99
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SPECIAL KIT WITH TAMRON 28-200 MACRO

Kit Includes: Pentax Camera Body w/Flash, Tamron 28-200 3.8-5.6 Super Aspherical Macro Lens, Camera Strap, Tripod, Film, Lens Cleaning Kit, Capkeeper, Case

With ZX-50	319.99
With ZX-10	359.99
With ZX-5	469.99
With ZX-5N	489.99
With ZX-M (Manual Focus)	304.99

SPECIAL KIT WITH PENTAX 28-80 AF Lens

Kit Includes: Pentax Camera Body w/Flash, Pentax FA 28-80 3.5-4.7 Lens, Camera Strap, Tripod, Film, Lens Cleaning Kit, Capkeeper

With ZX-50	204.99
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With ZX-5	319.99
With ZX-5N	354.99
With ZX-M (Manual Focus)	179.99

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Pentax 160 Zoom	219.99
Pentax 200 Zoom	259.99
Nikon Nuvis S	209.99

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Super Aspherical Lens • For: EOS, Max, Nikon AF, Pentax AF

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Super Aspherical Lens • For: EOS, Max, Nikon AF, Pentax AF

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24-70 3.3-5.6 C/M/N	389.00
28-80 3.5-5.6 C/M/N/P	189.00
28-105 4.5-6.7 C/M/N/P	249.99
28-105 2.8 (IF) C/M/N	699.00
70-300 4.0-5.6 LD C/M/N/P	263.00
80-210 4.5-5.6 C/M/N	189.00
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SPECIAL LENS OFFER: Canon 28-135 3.5-5.6 USM IS

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SPECIAL LENS OFFER: Nikon 35-70 2.8 D AF

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SPECIAL LENS OFFER: Nikon 80-200 2.8 D AF

W/Tripod Mount

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SPECIAL LENS OFFER: Minolta 28-105 3.5-4.5 xi

ONLY... **129.99**

SPECIAL LENS OFFER: Minolta 75-300 4.5-5.6 AF

ONLY... **114.99**

SPECIAL LENS OFFER: Canon 75-300 4.0-5.6 USM IS

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SPECIAL LENS OFFER: Nikon 24-120 3.5-5.6 D AF

ONLY... **349.99**

SPECIAL LENS OFFER: Nikon 70-300 4.0-5.6 D AF

ONLY... **229.99**

SPECIAL LENS OFFER: Minolta 80-200 4.5-5.6 xi

ONLY... **69.99**

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Canon EOS-1N

- 5 Point AF w/choice of Automatic or Real-time Focusing •3 FPS Advance
- 6 FPS with Power driver booster
- 14 Custom functions including mirror lock
- Silent Rewind
- 1/8000 Sec. shutter speed

Body Only **$CALL**

Canon EOS-3

- 45 Point AF, 21-Zone evaluative metering
- 18 Custom functions including mirror lock
- Ultra high speed predictive AF up to 7FPS with optional power drive
- Eye controlled focus and alot more features

Special FREE Canon 35--80 AF Lens

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- 5 Point Autofocus
- Fast 1/800 Sec Shutter Speed
- 11 Exposure mode auto bracketing
- Auto zoom flash
- Eye controlled (A2E only)

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- Eye-Controlled Focus (IIE only)
- Built-In flash with 3 point autofocus
- E-TTL Evaluating flash metering
- 10 Exposure modes
- 2.5 FPS Whisper motor drive

Body Only ELAN II **$279.00**
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- 3-Point Autofocus with AI Focus
- 11 Exposure modes
- Auto focusing bracketing
- Auto exposure lock
- Red-eye reduction control in focus beeper

Body Only **$219.00**

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Lens cleaning kit
Full size tripod
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w/additional 100-300 f4.5-5.6 AF $1659.99

Canon EOS REBEL 2000 New OUTFIT

w/Canon 28-80 f3.5-5.6 AF Lens
Lens cleaning kit
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w/additional 100-300 f4.5-5.6 AF $399.99

Canon EOS ELAN IIE OUTFIT

w/Canon 28-80 f3.5-5.6 USM Lens
Lens cleaning kit
Full size tripod
Strap, Film

$369.00

w/additional 100-300 f4.5-5.6 USM $539.99

Canon EOS ELAN IIE OUTFIT

w/Canon 28-135 f3.5-5.6 USM IS
Lens cleaning kit
Full size tripod
Strap, Film

$699.00

w/add Canon 75-300 f4.0-5.6 USM IS $1129.99

Canon EOS A2E OUTFIT

w/Canon 28-80 f3.5-5.6 USM Lens
Lens cleaning kit
Full size tripod
Strap, Film

$579.00

w/additional 100-300 f4.5-5.6 USM $759.99

Canon EOS A2E Pro Kit

Canon 28-105 f3.5-4.5 USM Lens
Canon 100-300 f4.5-5.6 USM Lens

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Free Full Size Tripod, Camera Bag, Capkeeper, Lens Cleaning Kit, Film and Strap with this purchase

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Canon 28-135 f3.5-5.6 USM IS Lens
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Canon 28-105 3.5-4.5 Autofocus USM Lens **$169.00**

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Canon 24-85 3.5-4.5 Autofocus USM Lens **$209.00**

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35-80 f4.0-5.6	$49.99	100-500 f5.6-8.0	$279.99
28-70 f4.0-5.6	$89.99	100 f3.5 Macro	$119.99
28-105 f4.5-5.6	$119.99	28 2.8	$59.99
28-200 f4.5-5.6	$139.99	24 2.8	$59.99
70-210 f4.0-5.6	$79.99	500 f8.0	$89.99
100-300 f4.5-5.6	$119.99	800-1200 f9.9-14.1	$789.99

CANON FLASHES

Canon 540EZ	$229.99
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Canon 550EX	$Call
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- Camera Body with Electronic Flash
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- Lens Cleaning Kit
- Cap Keeper
- Film
- Tripod
- Strap

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- Canon 80-200 f 4.5-5.6 USM
- Lens Cleaning Kit
- Tripod
- Strap
- Cap Keeper
- Film
- Case

Kit 3
- Camera Body with Electronic Flash
- Canon 28-105 f 3.5-4.5 USM
- Lens Cleaning Kit
- Tripod
- Strap
- Cap Keeper
- Film

Kit 4
- Camera Body with Electronic Flash
- Tamron 28-200 f3.8-5.6 Aspherical Super Lens
- Lens Cleaning Kit
- Cap Keeper
- Film
- Tripod
- Strap

Kit 5
- Camera Body w/Electronic Flash
- Canon 28-105 f3.5-4.5 USM &
- Canon 100-300 f4.5-5.6 USM Lens
- Lens Cleaning Kit
- Tripod
- Strap
- Cap Keeper
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Kit 6
- Camera Body w/Electronic Flash
- Canon 24-85 f3.5-4.5 USM &
- Canon 100-300 f4.5-5.6 USM
- Lens Cleaning Kit
- Tripod
- Strap
- Cap Keeper
- Film
- Camera Bag

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EOS Rebel 2000	284.99	369.99	389.99	429.99	579.99	639.99
EOS Elan II	339.99	429.99	459.99	479.99	649.99	679.99
EOS Elan IIE	369.99	469.99	479.99	519.99	649.99	719.99
EOS Elan IIE QD	409.99	509.99	519.99	559.99	699.99	759.99
EOS A2	509.99	609.99	614.99	629.99	799.99	899.99
EOS A2E	579.99	679.99	689.99	729.99	819.99	919.99
EOS A2E QD	679.99	779.99	789.99	729.99	929.99	1019.99
EOS IX	329.99	429.99	419.99	479.99	619.99	659.99
EOS Rebel G	279.99	319.99	329.99	374.99	539.99	569.99
EOS Rebel G QD	289.99	349.99	379.99	419.99	589.99	629.99

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Nikon F5
- Ultra Fast Operation •5 Selectable AF Areas
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- 3D Color Matrix, Center Weighted or Spot Metering •1/8000 Sec to 30 Sec
- 5 Segment TTL Multi Sensor for Auto Flash
- Monitor Pre-Flash

Body Only **$1679.00**

Nikon F100
- Dynamic AF & Single Area AF Mode
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- Shutter Speed 1/8000-30 sec.
- 5 Segment TTL Flash Sensor
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- Multi-cam 1300 AF Sensor
- 5 Area AF System

Body Only **$1089.00**

Nikon N90s
- 1/8000 sec. Flash Sync-1/4000 w/ SB28 •Center Weighted & Spot Metering
- 8 Segment 3D Matrix Metering
- Focus Tracking up to 4.1 FPS
- Advanced Auto Focus
- 3D Multi Sensor
- 6 Exp. Modes

Body Only **$649.00**

Nikon N70
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- 1/4000 sec. shutter speed
- High Eyepoint Viewfinder
- Built-in 3D Multi Sensor
- Advanced Auto Focus
- 3D Multi Sensor

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Nikon N60
- Manual, aperture, shutter priority & multi-exposure •6 Segment 3D Matrix Meter •1/2000 sec. shutter speed
- Built-in Flash w/ Red-Eye Reduction

New

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Lens cleaning kit
Tripod, Strap, Film

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w/additional Nikon 80-200 f4.5-5.6D $389.99

Nikon KIT N90s
with Nikon 28-80 F3.5-5.6D Lens
Lens cleaning kit
Full size tripod
Strap,Film

$739.00

w/additional Nikon 80-200 f4.5-5.6D $829.99

Nikon KIT FM2
with Nikon 28-80 F3.5-5.6D Lens
Lens cleaning kit
Full size tripod
Strap,Film

$409.00

w/additional Nikon 80-200 f4.5-5.6D $499.99

Nikon KIT F100
with Nikon 28-80 F3.5-5.6D Lens
Lens cleaning kit
Full size tripod
Strap,Film

$1189.00

w/additional Nikon 80-200 f4.5-5.6D $1289.99

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Nikon f35-70 2.8D Lens
Nikon f80-200 2.8D Lens

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Nikon f35-70 2.8D Lens
Nikon f80-200 2.8D Lens

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Nikon F100 Pro Kit
Nikon f35-70 2.8D Lens
Nikon f80-200 2.8D Lens

$1999.00

Free Full Size Tripod, Camera Bag, Capkeeper, Lens Cleaning Kit, Film and Strap with this purchase

Nikon 35-80 f4.0-5.6D Autofocus Lens
$79.00

Nikon 28-80 f3.5-5.6D Autofocus Lens
$109.00

Nikon 29-105 f3.5-4.5D Autofocus Lens
$259.00

Nikon 28-200 f3.5-5.6D Autofocus Lens
$359.00

Nikon 24-120 f3.5-5.6D Autofocus Lens
$359.00

Nikon 28-70 f3.5-4.5D Autofocus Lens
Special **$209.00**

Nikon 50 1.4D Autofocus Lens
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$269.00

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$389.00

Nikon 28 2.8D Autofocus Lens
$149.00

Nikon 28-105 f3.5-4.5D Autofocus Lens
$259.00

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28-200 f4.5-5.6	$139.99	24 2.8	$59.99
70-210 f4.0-5.6	$79.99	500 f8	$89.99
100-300 f4.5-5.6	$119.99	800-1200 f9.9-14.1	$819.99

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Nikon SB-27	$139.99
Nikon SB-22S	Call
Nikon SB-23	$79.99
Nikon SB-21B	$349.99

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$249.00
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Tamron 28-300 3.8-5.6 LD Aspherical Lens
$469.00
After $30 Rebate

Tamron 28-400 5.6 LD Aspherical Lens
$439.00
After Rebate

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- Lens Cleaning Kit
- Cap Keeper •Film
- Tripod •Strap

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- Lens Cleaning Kit •Tripod
- Strap •Cap Keeper
- Film •Camera Case

Kit 3
- Camera Body with Electronic Flash
- Tamron 28-200 f3.8-5.6 Aspherical Super Lens
- Lens Cleaning Kit
- Cap Keeper •Film

Kit 4
- Camera Body with Electronic Flash
- Nikon 24-120 f3.5-4.5D Lens
- Lens Cleaning Kit
- Cap Keeper •Film
- Tripod •Strap

Kit 5
- Camera Body w/Electronic Flash
- Nikon 28-80 f3.5-5.6D & Nikon 70-300 f4.0-5.6D Lens
- Lens Cleaning Kit •Tripod
- Strap •Cap Keeper
- Film •Camera Case

Kit 6
- Camera Body w/Electronic Flash
- Nikon 28-105 f3.5-4.5D & Nikon 70-300 f4.0-5.6D Lens
- Lens Cleaning Kit •Tripod
- Strap •Cap Keeper
- Film •Camera Case

	Kit 1	Kit 2	Kit 3	Kit 4	Kit 5	Kit 6
N-50	259.99	399.99	369.99	549.99	519.99	699.99
N-60	324.99	419.99	419.99	589.99	589.99	749.99
N-60 QD	Call	Call	Call	Call	Call	Call
N-70	419.99	499.99	499.99	659.99	649.99	849.99
N-70 QD	474.99	579.99	559.99	699.99	709.99	889.99
N-90S	749.99	839.99	829.99	1009.99	1009.99	1179.99
N-90S QD	849.99	949.99	949.99	1109.99	1129.99	1279.99
F-5	1799.00	1889.99	1889.99	2069.99	1989.99	2199.99
F-100	1199.99	1289.99	1329.99	1479.99	1459.99	1619.99

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MINOLTA MAXXUM 9

- Optional data memory back stores info on 2mb removable Smart Media Card
- Advanced viewfinder
- High speed shutter 1/2000 sec.
- 4-segment flash metering
- 21 custom function

Body Only **$1499.00**

MINOLTA 800SI

- Built-in zoom flash
- Continuous, predictive auto focusing w/four AF sensors
- PC terminal for studio strobes
- Multiple memory function
- Built-in, intelligent card functions

Body Only **$459.00**

MINOLTA XTSI

- 3 Point crosscut Auto focusing
- 14 Segment honeycomb-pattern exposure metering
- 1/4000 sec. shutter speed
- Eye start automation
- Mid-roll panorama switchover

Body Only **$279.00**

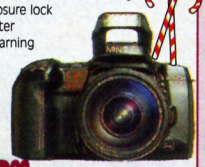
MINOLTA HTSi PLUS

- 3 Point crosscut Auto focusing
- Highspeed 1/4000 sec. shutter speed
- Continuous film advance at FPS
- Wireless off-camera TTL flash control
- Full auto mode, subject program selection

Body Only **$249.00**

MINOLTA X-700

- Choice of 3 exposure modes
- Programmed auto flash metering
- Auto exposure lock
- Slow shutter audible warning



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w/MINOLTA 35-80 4.5-5.6 AF Lens
Lens cleaning kit
Tripod, Strap, Film

Special **$259.00**

w/add'l Minolta 80-200 f4.5-5.6 AF $319.99

MINOLTA MAXXUM KIT 600si

w/MINOLTA 28-80 4.0-5.6 AF Lens
Lens cleaning kit
Full size tripod
Strap,Film

Special **$349.00**

w/add'l Minolta 100-300 f4.5-5.6 AF $489.99

MINOLTA MAXXUM KIT 800si

w/MINOLTA 28-80 4.0-5.6 AF Lens
Lens cleaning kit
Full size tripod
Strap,Film

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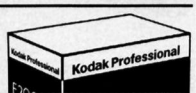

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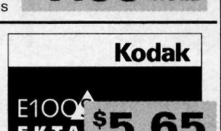

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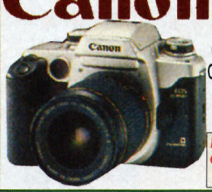

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- Camera Body with Electronic Flash
- Nikon 24-120 f3.5-4.5D Lens
- Lens Cleaning Kit
- Cap Keeper • Film
- Tripod • Strap

KIT #5
- Camera Body w/Electronic Flash
- Nikon 28-80 f3.5-5.6D &
- Nikon 70-300 f4.0-5.6D Lens
- Lens Cleaning Kit • Tripod
- Strap • Cap Keeper
- Film • Camera Case

KIT #6
- Camera Body w/Electronic Flash
- Nikon 35-80 f4.0-5.6D &
- Nikon 80-200 f4.5-5.6D Lens
- Lens Cleaning Kit • Tripod
- Strap • Cap Keeper
- Film • Camera Case

	KIT #1	KIT #2	KIT #3	KIT #4	KIT #5	KIT #6
N-60	304.99	419.99	409.99	569.99	579.99	399.99
N-60 QD	Call	Call	Call	Call	Call	Call
N-70	399.99	479.99	479.99	639.99	669.99	499.99
N-70 QD	454.99	559.99	539.99	679.99	689.99	549.99
N-90S	719.99	819.99	809.99	989.99	989.99	719.99
N-90S QD	829.99	929.99	929.99	1089.99	1109.99	819.99
F-5	1779.00	1869.99	1869.99	2049.99	1969.99	1769.99
F-100	1179.99	1309.99	1309.99	1459.99	1439.99	1179.99
FM-2	409.99	489.99	689.99	679.99	589.99	499.99

MINOLTA CAMERA KITS

KIT #1
- Camera Body w/Electronic Flash
- Minolta 28-80 f4.0-5.6 AF Lens
- Lens Cleaning Kit
- Cap Keeper • Film
- Tripod • Strap

KIT #2
- Camera Body w/Electronic Flash
- Minolta 28-80 f 4.0-5.6 AF &
- Minolta 100-300 f4.5-5.6 AF Lens
- Lens Cleaning Kit • Tripod
- Strap • Cap Keeper • Film • Case

KIT #3
- Camera Body with Electronic Flash
- Minolta 28-105 f3.5-4.5 AF Lens
- Lens Cleaning Kit
- Cap Keeper • Film
- Tripod • Strap

KIT #4
- Camera Body with Electronic Flash
- Tamron 28-200 f3.8-5.6 Aspherical Super Lens
- Lens Cleaning Kit
- Cap Keeper • Film

KIT #5
- Camera Body w/Electronic Flash
- Minolta 28-105 f 3.5-4.5 AF &
- Minolta 100-300 f4.5-5.6 AF Lens
- Lens Cleaning Kit • Tripod
- Strap • Cap Keeper • Film
- Camera Bag

KIT #6
- Camera Body w/Electronic Flash
- Minolta 24-85 f 3.5-4.5 AF &
- Minolta 75-300 f4.0-5.6 AF Lens
- Lens Cleaning Kit
- Tripod • Strap • Cap Keeper
- Film • Camera Bag

	KIT #1	KIT #2	KIT #3	KIT #4	KIT #5	KIT #6
Maxxum XTSi	329.99	429.99	479.99	439.99	499.99	579.99
Maxxum HTSi+	279.99	349.99	389.99	389.99	449.99	549.99
Maxxum QTSi	Call	Call	Call	Call	Call	Call
Maxxum STSi	Call	Call	Call	Call	Call	Call
Maxxum 400SI	209.99	359.99	259.99	349.99	409.99	519.99
Maxxum 600SI	349.99	449.99	389.99	459.99	529.99	629.99
Maxxum 800SI	519.99	649.99	559.99	649.99	709.99	739.99
NEW Maxxum 9	1359.99	1509.99	1469.99	1489.99	1589.99	1659.99

PENTAX CAMERA KITS

KIT #1
- Camera Body with Electronic Flash
- Pentax 28-80 f3.5-4.7 AF Lens
- Lens Cleaning Kit
- Cap Keeper • Film
- Tripod • Strap

KIT #2
- Camera Body w/Electronic Flash
- Pentax 28-80 f3.5-4.7 &
- Pentax 80-200 f4.7-5.6 Lens
- Lens Cleaning Kit • Tripod • Strap
- Cap Keeper • Film
- Camera Case

KIT #3
- Camera Body with Electronic Flash
- Pentax 28-105 f4.0-5.6 AF Lens
- Lens Cleaning Kit
- Cap Keeper • Film
- Tripod • Strap

KIT #4
- Camera Body with Electronic Flash
- Tamron 28-200 f3.8-5.6 Aspherical Super Lens
- Lens Cleaning Kit
- Cap Keeper • Film

KIT #5
- Camera Body w/Electronic Flash
- Pentax 28-105 f4.0-5.6 &
- Pentax 100-300 f4.5-5.6 AF Lens
- Lens Cleaning Kit • Tripod
- Strap • Cap Keeper • Film
- Camera Bag

KIT #6
- Camera Body with Electronic Flash
- Pentax 35-80 f3.5-4.7AF
- Lens Cleaning Kit
- Tripod • Strap
- Cap Keeper • Film

	KIT #1	KIT #2	KIT #3	KIT #4	KIT #5	KIT #6
PZ-1P	509.99	569.99	569.99	609.99	719.99	459.99
ZX-5N	359.99	459.99	419.99	469.99	609.99	319.99
NEW ZX-7	CALL	CALL	CALL	CALL	CALL	CALL
ZX-10	239.99	329.99	309.99	339.99	489.99	219.99
ZX-50	189.99	289.99	279.99	309.99	429.99	179.99
ZX-M	179.99	279.99	259.99	299.99	399.99	159.99

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Canon Camera Kits

KIT C-1
Canon EOS Camera Body w/Flash, **Canon 28-80** 3.5-5.6 USM Lens, Strap, Tripod, Film, Lens Cleaning Kit

KIT C-3
Canon EOS Camera Body w/Flash, **Canon 28-80** 3.5-5.6 USM Lens, **Canon 75-300** 4.0-5.6 USM Lens, Strap, Camera Bag, Tripod, Film, Cleaning Kit

KIT C-4
Canon EOS Camera Body w/Flash, Tamron **28-200** 3.8-5.6 Super Aspherical Macro Lens, Strap, Camera Case, Tripod, Film, Lens Cleaning Kit

KIT C-6
Canon EOS Camera Body w/Flash, **Canon 28-105** 3.5-4.5 USM Lens, **Canon 100-300** 4.5-5.6 USM Lens, Strap, Camera Bag, Tripod, Film, Lens Cleaning Kit

Camera	KIT C-1	KIT C-3	KIT C-4	KIT C-6
Rebel 2000	284.99	419.99	419.99	564.99
Rebel 2000 QD	324.99	444.99	434.99	589.99
EOS Elan II	334.99	514.99	469.99	619.99
EOS Elan IIE	369.99	559.99	504.99	639.99
Elan IIE QD	399.99	579.99	529.99	669.99
EOS A2	509.99	649.99	619.99	769.99
EOS A2e	579.99	749.99	709.99	789.99
EOS 3	1099.99	CALL	1249.99	1429.99
EOS 1n	CALL	1279.99	1189.99	1399.99
EOS IX (APS)	299.99	499.99	444.99	609.99
EOS IX Lite	299.99	CALL	439.99	599.99

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Special Packages

EOS ELAN IIE PACKAGE:
• EOS Elan IIE Body
• Canon 28-80 3.5-5.6 USM Lens
• Strap • Tripod • Film
• Lens Cleaning Kit
369.99
Same kit w/Add'l 100-300.....549.99

EOS ELAN II PACKAGE:
• EOS Elan II Body
• Canon 28-80 3.5-5.6 USM Lens
• Strap • Tripod • Film
• Lens Cleaning Kit
334.99
Same kit w/Add'l 100-300.....509.99

EOS REBEL 2000 Package:
• EOS Rebel 2000 Body
• Canon 28-80 3.5-5.6 AF Lens
• Strap • Tripod • Film
• Lens Cleaning Kit
284.99
Same kit w/Add'l 100-300.....419.99

EOS IX LITE PACKAGE:
• EOS IX LITE Body
• Canon 22-55 4.0-5.6 USM Lens
• Strap • Tripod • APS Film
• Lens Cleaning Kit
309.99
Same kit w/Add'l 100-300.....459.99

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• Canon EOS 3 Body
• Canon 28-135 3.5-4.5 USM
Image Stabilizer
• Canon 75-300 4.0-5.6 USM
Image Stabilizer
• Lens Cleaning Kit
• Full-Size Tripod
• Gadget Bag • Wide Strap
1899.99

EOS-A2e PRO PACKAGE
• Canon EOS A2e Body w/Flash
• Canon 28-105 3.5-4.5 USM Lens
• Canon 100-300 4.5-5.6 USM
• Lens Cleaning Kit
• Full-Size Tripod
• Gadget Bag • Wide Strap
• 5 Rolls Film • Eyecup
789.99

Lens Specials

Canon 75-300 4.0-5.6 USM IS Ultrasonic AF Lens - 399.99
Canon 28-70 2.8 USM L Ultrasonic AF Lens - 929.99
Canon 75-300 4.0-5.6 USM Ultrasonic AF Lens - 139.99
Canon 70-200 2.8 USM L Ultrasonic AF Lens - 1029.99

EOS Camera Bodies

EOS 1N/1N-RS	979.99/CALL
EOS-1	1039.99
EOS A2E/A2	509.99/419.99
EOS A2E 28-105 USM KIT	669.99
EOS A2 28-105 USM KIT	609.99
EOS Elan IIE QD	344.99
EOS Elan IIE	319.99
EOS Elan II	289.99
EOS REBEL 2000	209.99
EOS REBEL 2000 QD	239.99
EOS IX/IX LITE	229.99/224.99

CANON LENSES

50 1.4 USM	274.99
20-35 3.5-4.5 USM	304.99
22-55 4.0-5.6 USM	119.99
24-85 3.5-4.5 USM	209.99
28-80 3.5-5.6 USM	74.99
28-105 3.5-4.5 USM	179.99
28-135 3.5-5.6 USM IS	389.99
35-80 4.0-5.6 USM	64.99
55-200 4.5-5.6 USM	159.99
80-200 4.5-5.6 USM	94.99
100-300 4.5-5.6 USM	189.99
24 2.8 EF	164.99
50 1.8 EF.....49.99 50 1.8 EF II	CALL
50 2.5 MACRO EF	214.99
100 2.8 MACRO EF	399.99
35-80 4.0-5.6 EF	59.99
75-300 4.0-5.6 EF	119.99
300 4.0 L USM IS	1099.99
17-35 2.8 L USM	999.99
100-400 4.5-5.6 L USM	1479.99

EOS FLASHES

550 EX.....309.99 540 EZ.....219.99
380 EX.....119.99 300 EZ.....49.99

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CASE FOR CAMERA & LENS.....29.99
GADGET BAG.....34.99

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POWER WINDER FOR FD.....24.99
24 2.8 FOR FD.....69.99
28-70 3.5-4.5 FOR FD.....89.99
28-105 3.5 FOR FD.....129.99
28-200 4.0 FOR FD.....149.99
70-210 4.0-5.6 FOR FD.....89.99
75-300 4.5-5.6 FOR FD.....129.99
100-500 5.6-8.0 FOR FD.....289.99
500 8.0 FOR FD.....94.99

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Nikon Camera Kits

KIT N-2
Nikon Camera Body w/Electronic Flash, **Nikon 28-80** 3.5-5.6 D AF Lens, Strap, Tripod, 2 Rolls Film, Lens Cleaning Kit, Capkeeper

KIT N-3
Nikon Camera Body w/Electronic Flash, **Nikon 35-80** 4.0-5.6 D AF Lens, **Nikon 80-200** 4.5-5.6 D AF Lens, Strap, Camera Case, Tripod, 2 Rolls Film, Lens Cleaning Kit

KIT N-4
Nikon Camera Body w/Electronic Flash, Tamron **28-200** 3.8-5.6 Super Aspherical Macro Lens, Strap, Tripod, Camera Case, 2 Rolls Film, Lens Cleaning Kit, Capkeeper

KIT N-6
Nikon Camera Body w/Electronic Flash, **Nikon 28-80** 3.5-5.6 D AF Lens, **Nikon 80-200** 4.5-5.6 D AF Lens, Strap, Camera Case, Tripod, 2 Rolls Film, Lens Cleaning Kit

Camera	KIT N-2	KIT N-3	KIT N-4	KIT N-6
F5	1769.99	1869.99	1849.99	1879.99
F100	1109.99	1314.99	1299.99	1319.99
N90s	744.99	799.99	839.99	844.99
N70	424.99	474.99	509.99	504.99
N60	329.99	389.99	424.99	434.99
N50	279.99	344.99	369.99	399.99
FM-2	414.99	504.99	459.99	499.99

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Special Packages

Nikon N60 Package:
• Nikon N60 Body w/Flash
• Nikon 35-80 4.0-5.6 AF D Lens
• Tripod • Strap
• Film • Cleaning Kit
324.99
Same kit w/Add'l 80-200 4.5.....399.99

Nikon N70 Package:
• Nikon N70 Body w/Flash
• Nikon 35-80 4.0-5.6 AF D Lens
• Tripod • Strap
• Film • Cleaning Kit
404.99
Same kit w/Add'l 80-200 4.5.....539.99

Nikon Pronea S Package:
• Nikon Pronea S Body w/Flash
• Nikon 30-60 AF D IX Lens
• Tripod • Strap
• APS Film • Cleaning Kit
324.99
Same kit w/Add'l 60-180.....469.99

Nikon N90s Package:
• Nikon N90s Body w/Flash
• Nikon 35-80 4.0-5.6 AF D Lens
• Tripod • Strap
• Film • Cleaning Kit
729.99
Same kit w/Add'l 80-200 4.5.....799.99

Nikon N90s PRO PACKAGE
• Nikon N90s Camera Body
• Nikon 35-70 2.8 AF-D Lens
• Nikon 80-200 2.8 AF-D Lens w/Tripod Mt
• Camera Strap • Full-Size Tripod
• 5 Rolls Film • Lens Cleaning Kit
• Capkeeper • Camera Bag
1709.99

Nikon F5 PRO PACKAGE
• Nikon F5 Camera Body
• Nikon 35-70 2.8 AF-D Lens
• Nikon 80-200 2.8 AF-D Lens w/Tripod Mt
• Camera Strap • Full-Size Tripod
• 5 Rolls Film • Lens Cleaning Kit
• Capkeeper • Camera Bag
2729.99
Same Package With F100.....2039.99

Lens Specials

Nikon 35-70 2.8 AF-D Zoom Lens - 474.99
Nikon 80-200 2.8 AF-D Lens w/Tripod Mount - 699.99
Nikon 28-105 3.5-4.5 AF-D Lens - 254.99
Nikon 70-300 4.0-5.6 AF-D Lens - 239.99

Nikon Camera Bodies

N70 BODY USA	329.99
N70 QD BODY USA	379.99
N60 BODY USA	239.99
N60 QD BODY USA	CALL
N50 BODY USA	209.99
F5 BODY	1649.99
F100 BODY	1069.99
N90s BODY	639.99

Nikon Accessories

2X AF F/Nikon	34.99
Wide Strap F/Nikon	19.99
Camera Bag F/Nikon	34.99
Case f/Camera & Lens	29.99
EYECUP F/Nikon	19.99
Lens Cleaning Kit	19.99

Nikon Flashes

SB-28	254.99	SB-27	129.99
SB-20	179.99	SB-23	59.99
SB-27s	109.99	SB-21b	299.99

Nikon AF Lenses

20 2.8 D AF	374.99
24 2.8 D AF	239.99
28 2.8 D AF	149.99
50 1.4 D AF	189.99
50 1.8 AF	74.99
60 2.8 MICRO D AF	259.99
105 2.8 MICRO D AF	424.99
300 4.0 ED IF AF	744.99
20-35 2.8 D AF	1269.99
24-120 3.5-5.6 D AF	359.99
28-70 3.5-4.5 D AF	209.99
28-70 2.8 AF-S	1349.99
28-80 3.5-5.6 D AF	89.99
28-105 3.5-4.5 D AF	254.99
28-200 3.5-5.6 D AF	354.99
35-70 2.8 D AF	474.99
35-80 4.0-5.6 D AF	69.99
70-210 4.0-5.6 D AF	194.99
70-300 4.0-5.6 D AF	239.99
80-200 4.5-5.6 D AF	94.99
80-200 2.8 D AF (W/Tripod Mt)	699.99
80-200 2.8 AF-S	1329.99

AIS Manual Focus

FM-2 BODY	349.99
FM-10 Kit W/35-80	164.99
24 2.8 AIS FOR NIKON	59.99
28-70 3.5-4.5 AIS FOR NIKON	89.99
28-105 3.5 FOR AIS	129.99
28-200 4.0 For AIS	149.99
70-210 4.5-6 AIS For NIKON	89.99
75-300 4.5-5.6 AIS (Nikon	129.99
100-500 5.6-8.0 AIS (Nikon	289.99
500 8.0 AIS F/Nikon	94.99
2X MF FOR NIKON	24.99
Power Winder F/Nikon ME	24.99

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Special Packages

Maxxum XTSI Package
• Maxxum XTSi Body w/Flash
• Minolta 28-80 4.0-5.6 XI AF Lens
• Strap • Tripod • Film
• Lens Cleaning Kit
329.99
Same kit w/Add'l 100-300.....469.99

Maxxum HTSI Package
• Maxxum HTSi Body w/Flash
inolta 35-80 4.0-5.6 PZ AF Lens
• Strap • Tripod • Film
• Lens Cleaning Kit
289.99
Same kit w/Add'l 100-300.....399.99

Minolta 800SI Package
• Minolta 800Si Body w/Flash
• Minolta 28-80 4.0-5.6 XI AF Lens
• Strap • Tripod • Film
• Lens Cleaning Kit
519.99
Same kit w/Add'l 100-300.....699.99

X-700 MANUAL PACKAGE
• Minolta X-700 Body • Flash
• 28-70 3.5-4.5 Lens f/MD
• 75-30 4.5-5.6 Lens f/MD
• Strap • Tripod • Film
• Lens Cleaning Kit
419.99

Minolta Camera Kits

KIT M-1
Minolta AF Camera Body w/Flash, **Minolta 28-80** 4.0-5.6 XI Lens, Strap, Tripod, Film, Lens Cleaning Kit

KIT M-3
Minolta AF Camera Body w/Flash, **Minolta 28-80** 4.0-5.6 XI Lens, **Minolta 75-300** 4.5-5.6 AF Lens, Strap, Camera Bag, Tripod, Film, Lens Cleaning Kit

KIT M-4
Minolta AF Camera Body w/Flash, Tamron **28-200** 3.8-5.6 Super Aspherical Macro Lens, Strap, Camera Case Tripod, Film, Lens Cleaning Kit

KIT M-6
Minolta AF Camera Body w/Flash, **Minolta 28-105** 3.5-4.5 Lens, **Minolta 100-300** 4.5-5.6 AF Lens, Strap, Camera Bag, Tripod, Film, Lens Cleaning Kit

Camera	KIT M-1	KIT M-3	KIT M-4	KIT M-6
Maxxum 9	1299.99	1599.99	1539.99	1429.99
800 SI	519.99	729.99	669.99	754.99
600SI	379.99	519.99	499.99	589.99
XTSI	329.99	514.99	489.99	539.99
HTSI	294.99	459.99	414.99	489.99
QTSI NEW!	274.99	439.99	389.99	459.99

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AF SLR Camera Bodies

Maxxum 9	1249.00
800 SI	474.99
700 SI.....419.99 600 SI	299.99
XTSI.....NEW!	284.99
HTSI.....NEW!	229.99
QTSI	CALL

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24 2.8 AF	199.99
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100 2.8 Macro AF	369.99
28-80 4.0-5.6 I AF	79.99
28-80 4.0-5.6 XI AF	69.99
28-105 3.5-4.5 I AF	199.99
28-105 3.5-4.5 XI AF	159.99
35-70 3.5-4.5 I AF	CALL
35-80 4.0-5.6 PZ AF	64.99
70-210 4.5-5.6 I AF	94.99
75-300 4.5-5.6 I AF	114.99
80-200 4.5-5.6 XI AF	84.99
100-300 4.5-5.6 I AF	124.99
100-300 4.5-5.6 XI AF	144.99

MAXXUM FLASHES

5400 HS	229.99	3500 XI	99.99
3200 I	54.99	3000 XI	34.99
4000 AF	99.99	2800 AF	49.99

ACCESSORIES

2X AF F/Maxxum	34.99
Wide Strap w/Maxxum Name	19.99
Lens Cleaning Kit	19.99
Case f/Camera + Lens	29.99
Camera Bag F/Maxxum	34.99
RC-1000L Remote	32.99
RC-1000S Remote	29.99

MD Manual Focus

X-700 BODY	189.99		
360PX	99.99	280 PX	59.99
24 2.8 F/MD	69.99		
28-70 3.5-4.5 F/MD	89.99		
28-105 3.5 FOR MD	129.99		
28-200 4.0 For MD	149.99		
70-210 4.0-5.6 F/MD	89.99		
75-300 4.5-5.6 F/MD	129.99		
100-500 5.6-8.0 F/MD	289.99		
500 8.0 FOR MD	94.99		
2X Converter F/MD	24.99		
Power Winder F/MD	24.99		

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CANON ZOOM 135 179.99

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CANON SURE SHOT AI	119.99
CANON ELPH	169.99
CANON ELPH II	194.99
CANON ELPH 370z	229.99
CANON ELPH 490Z	259.99
CANON ELPH IR	94.99
MINOLTA VECTIS 2000	189.99
NIKON NUVIS S	219.99
OLYMPUS ZOOM 140	194.99
OLYMPUS ZOOM 115	164.99
PENTAX 160 ZOOM	214.99
140M ZOOM	189.99
PENTAX 115M ZOOM	164.99
PENTAX 105WR ZOOM	179.99
PENTAX 90MC ZOOM	144.99
PENTAX 928 ZOOM	159.99

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100-400 4.0-6.3 Super Telephoto For All AF Cameras - 179.99

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170-500 5.0-6.3 APO Aspherical For All AF Cameras - 599.99

AF Lenses

24 2.8 Wide	359.99	28-105 2.8-4.0	429.99
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17-35 3.5-4.5	359.99	100-300 4.5-6.7	239.99
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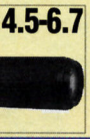

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NEW!

Canon

ES190/290 8mm Camcorders

- 22x optical and incredible **440x** digital zoom lens.
- Built-in video light gives you clear, colorful images even in complete darkness. You don't have to worry about carting around and connecting any extra equipment.
- High-resolution 0.5-inch color viewfinder lets you shoot in living color, making it easier to compose each scene for maximum impact.
- Incorporates four special exposure programs (Sports, Spotlight, Portrait, Sand & Snow) to accommodate different shooting environments.
- Equipped with a host of digital effects to give your variety and impact to your recordings —at the touch of a button. Effects include Art, Monochrome, Sepia, Negative, Mirror (half and full) Mosaic, Pastel, Emboss, Color key (red, green, blue or yellow), 16:9 and Cinema.
- Convenient Custom Keys enable you to personalize your camera by putting the most commonly used functions at your fingertips.

ES290 Step-Up Features:
- Built-in high quality image stabilizer corrects camera shake instantly, giving you smooth, stable pictures. It enables you to record shake-free images, even on long telephoto shots, without a tripod.

ES190/290/6500V/8000V All Feature:
- Exclusive FlexiZone AF/AE. achieves perfect focus and exposure anywhere within the frame —even when your subjects is off center, or under less than ideal shooting conditions.
- Automatic focus, exposure and white balance. Simply turn the camcorder on and you are ready to record.
- Preset Titler Function offers 10 (ES190/290) or 5 (ES6500V/8000V) preset titles , such as "Happy Birthday". You can also enter your own titles.

ES400V 8mm Camcorder

- Genuine Canon Optics,16X Optical/320X Digital Zoom Lens
- Image Stabilization • Large 2.5" Color LCD View Screen
- Point-And-Shoot Simplicity
- 4 Mode Program Auto Exposure
- Digital Effects/ Fader • Preset and Custom Titles
- Backlight Compensation
- Custom Keys
- Flying Erase Head
- Tape Return Function
- High-Capacity NiMH Battery Pack
- Up to 2.5 Hrs. Continuous Shooting

ES6500V/ES8000V Hi8 Camcorders

- 22x optical & digital zooms —100x, 290x & incredible 440x.
- Built-in high quality image stabilizer corrects camera shake instantly, giving you smooth, stable pictures.
- 2.5-inch color LCD screen rotates up to 180° making it easy to compose low or high angle shots or include yourself in the frame. It is also ideal for playback.
- Built-in Auto Editing function lets you edit with virtually any VCR. Shorten long shots, change the order or delete scenes (up to 6 scenes per edit), you can even preview your edits before they are automatically recorded to tape.
- Continuously record up to 12 hours when using the optional BP-941 lithium-ion batteries and the CH-900 Dual Battery Charger/Holder.
- Give variety to your images during recording by adding 16:9, Negative conversion, Mirror, Mosaic or Art effects at the touch of a button.
- Six faders for professional looking transitions: White, Horizontal Wipe, Mosaic, Art, Zoom, or B/W faders.
- Convert NTSC-recorded tape signals to PAL signals.
- External microphone input terminal
- Supplied with a wireless remote control

ES8000V Step-Up Features:
- Larger 3-inch color LCD screen makes it even easier to record and playback video.
- Record in AFM Hi-Fi stereo so your audio will have the same dynamic impact as your video.

DV CAMCORDER ULTURA

The power and flexibility of the Ultura is truly amazing. Do things that you never could before. Fade-in, fade-out; change focus from foreground to background; snap still photos; and perform sophisticated editing to your heart's content.

- Genuine Canon Optics,16X Optical/320X Digital Zoom Lens • Optical Image Stabilization
- FlexiZone Auto Focus/Auto Exposure
- 5 Mode Program Auto Exposure
- Auto Editing Function • Color Viewfinder
- 2.5" Color LCD View Screen with Built in Speaker
- IEEE 1394 DV Terminal In/Out
- Digital Effects • Digital Photo Mode • Photo Mode
- Movie Mode • Manual Controls • PCM Digital Stereo Sound
- 2 Lux • 37.5mm • 3 x 3.5 x 6.2" • Weighs only 1.9 Lbs

ELURA

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- Canon 12X Optical Zoom, 48X Digital Zoom
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- Analog Line-In • A/V Insert & Audio Dubbing
- Large 2.5" LCD screen and Color Viewfinder
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- Noise Reduction ; eliminates video noise
- PCM Digital Stereo Sound
- One Touch Dubbing
- Photo Mode • Movie Mode
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- Weighs only 1.3 Lbs

JVC

VHS-C Camcorders

GR-AX640U
- 16x optical zoom • 50x digital hyper zoom • Picture stabilizer • Digital signal processing • Super LoLux
- Auto/pro recording modes • Program AE with special effects • Digital wipes and fades

GR-AX840U STEP UP FEATURES: • High resolution color viewfinder

GR-AX841U STEP UP FEATURES: • Built-in auto light

GR-AXM210U STEP UP FEATURES:
Same as GR-AX640U plus • 2.5" color LCD monitor with 400-line resolution

GR-AXM310U STEP UP FEATURES:
• 320x digital hyper zoom • Built-in auto light • Snapshot mode records still images • Full function remote control

GR-AXM710U STEP UP FEATURES: • Shoot or record still images with snapshot modes

GR-AXM910U STEP UP FEATURES: • Same as GR-AXM310U but with a 3" color LCD monitor

NEW!

GR-DVF11/DVF21/DVF31 Digital CyberCam DV Camcorders

They all are price breaking camcorders yet still offer the incredible picture and sound quality of the DV format. Virtually identical (except for the size of their LCD screen and the inclusion of a color viewfinder), they both feature DV input/output as well as digital output, digital effects and transitions, and long-time record capability. They also come bundled with five software programs to enhance your videos (except for the GR-DVF11).

- Optical 16:1 variable speed and 400:1 super digital zoom with spline interpolation technology to smooth image contours and minimize jagged edges.
- High resolution 2.5-inch tiltable LCD color monitor with built-in speaker. (Also has B&W viewfinder).
- Full automatic functions plus manual control of focus, exposure, white balance and iris.
- Motor Drive mode lets you shoot snapshots in rapid succession.
- Built-in 5-watt light automatically turns on when there is insufficient light (can be switched off).
- Advanced snapshot mode lets you freeze a scene with the option of adding a white border or drop-shadow to the shot. Single, 4-or 9-frame multi-screen shots are also available.
- In addition to the supplied 2-hour nicad battery, you can shoot up to 7 hours with the optional VU-V856 High Capacity Battery Kit.

GR-DVF31 Step-up Features:
- High resolution 3-inch tiltable LCD color monitor with built-in speaker and high resolution color viewfinder.

NEW!

Panasonic

VHS-C Palmcorders

PV-D209
- 3.8-98.8mm f/1.6 (26x optical, 150x Digital zoom) • 1/4" CCD, 270k pixels • Image Stabilizer
- Color Viewfinder • Built-in Auto Light • 0.8 Lux • 49mm • 4 x 4.8 x 7" • Weighs 31.2 oz.

PV-L559 Step-Up Features
- 3" Color LCD Monitor • IR Remote • 49mm • 4.2 x 4.6 x 7" • Weighs 37 oz.

PV-L659 Step-Up Features
- 4" Color LCD Monitor • Message Mode

PV-L759
- 3.8-98.8mm f/1.6 (26x optical, 300 x Digital zoom) • 1/4" CCD, 480k pixels • Advanced Image Stabilizer
- Pro-Shot Digital Still Camera • Picture-In-Picture • Includes 2MB CompactFlash Card • Plus Same Features as PV-L659

PV-L859
- Still Camera with Photo Deluxe • 4" Color Monitor plus Color Viewfinder • 5-Head System
- 12 Speed Slow Motion Playback • Plus Same Features as PV-L759

PV-DV900/910 Digital Palmcorder Camcorder

- IEEE1394 PC Interface - connects to similarly-equipped DV camcorders and VCRs, so dubbed recordings will be clones of the original.
- 18x Hi-Definition Optical Zoom - this acts like a telescope to produce close-up shots with extraordinary clarity. It also offers 7 different zoom speeds.
- 300x Digital Zoom - for incredibly close shot.
- 2.5" Color LCD Monitor - delivers brilliant clear picture in full vivid color, rotates 270°, with built-in speaker so you can check finished recordings right on location.
- PhotoShot Built-in Digital Still Camera - you can record about 750 still images on one 60 minute tape in LP mode.
- Color Enhancement Light - powered by camcorder battery, mount on top of camera. • 5-Mode Program AE (Auto Exp.).
- Digital Effects. • Digital Electronic Image Stabilization.
- PCM Stereo (12-bit/16 bit). • Index Search • Book Mark Search • Dimensions are 3 x 4.25 x 6" and weighs 1.5 lbs.

PV-DV910 STEP UP FEATURES:
- 3" Color LCD Monitor • Color viewfinder
- Color Enhancement Light • Includes remote control

SONY

CCD-TR416/516/716 TR-Series 8mm/Hi8 Camcorders

The sleek and lightweight TR-series camcorders are the perfect companion for travelers on the go. Each features Stamina Battery Life, powerful optical and digital zooms, color viewfinders and the NightShot Infrared System among many other features and functions.

- 1/4" 270,000 pixel CCD • AFM Hi-Fi recording (mono)
- Video 8mm XR (Extended Resolution) records up to 280 horizontal lines of resolution for amazingly clear, vibrant and detailed images.
- Equipped with 18x (4.1-73.8mm) variable speed (2.4-45 seconds) optical zoom lens (180:1 digital zoom). Optical lens offers a 39.4-709mm 35mm equivalent. Lens accepts 37mm screw-in filters.
- Advanced color viewfinder (113,000 pixels) allows easy shooting and instant review of tapes
- Exceptional sensitivity in low light—record down to 0.4 lux in regular mode and 0 lux in NightShot mode.
- ***Auto focus with manual focus dial***
- High speed electronic shutter up to 1⁄4000 of a second
- Measure 4.2 x 4.2 x 7.6" and weighs just 1.7 lbs.

CCD-TR516:
Same features as CCD-TR416 ***PLUS—***
- Hi8 video recording and playback
- Includes full-function wireless remote control
- 18x optical/330x digital zoom
- Built-in 3-watt video light brightens your subject when lighting is low or helps fill in dark areas.

CCD-TR716:
Same features as TR516 ***PLUS—***
- 1/ 4" 320,000 pixel CCD
- SteadyShot Image Stabilization System. Built-in motion sensors removes unwanted picture shake without degrading or manipulating image size or quality.

CCD-TRV16/36/43/66 Vision Series 8mm/Hi8 Camcorders

Each Vision Series camcorder has a large, colorful 2.5" LCD screen that makes it easy to see your subject and surrounding detail. It also rotates 270° so you can record from various angles including facing forward (mirror mode) so you can see yourself in the viewfinder. For instant playback, fold the monitor back against the camera, put on the built-in speaker and its "showtime".

CCD-TRV16
Same features as CCD-TR416 (above) ***PLUS—***
- Includes 2.5" Color Swivelscreen LCD Monitor.
- Also has a B/W viewfinder
- Measures 4.2 x 4.2 x 7.6" and weighs 1.9 lbs.

CCD-TRV36 Same features as CCD-TRV16 ***PLUS—***
- Hi8 video recording and playback
- Includes full-function wireless remote control
- 18x optical/ 330x digital zoom
- Built-in 3-watt video light brightens your subject when lighting is low or helps fill in dark areas
- Self-illuminating VCR function buttons for playback in the dark

CCD-TRV43 Same Features As CCD-TRV36 ***PLUS—***
- 1/ 4" 320,000 pixel CCD
- SteadyShot Image Stabilization (see CCD-TR716)
- LaserLink wireless connection lets you beam video from your camcorder to a TV from up to 16 feet away **without** cables or adapters. (Optional RFT-R10A wireless receiver required).Also turns on most Sony TVs and selects the proper input for instant playback

CCD-TRV66
Same features as TRV43 ***PLUS—***
- Hi8 XR (Extended Resolution) records up to 440 horizontal lines of resolution for clear and detailed images
- AFM Hi-Fi stereo recording for greater realism
- Hyper-precision CCD with 470,000 pixels allow the TRV-66 to capture more detail and sharpness—even at full zoom—as well as to achieve SteadyShot Image Stabilization without compromising picture quality
- Equipped with 20x (3.6-72mm) variable speed (2.2-44 seconds) optical zoom lens (360:1 digital zoom). In 35mm equivalent, the optical lens offers 41-820mm zoom capability. 37mm filter size
- NightShot with Slow Shutter Mode delivers improved exposure for brighter, sharper images
- Offers 6 digital effects including: Still, Flash Motion, Slow Shutter, Luminance Key, Motion Trails and Old Movie
- Super DNR (Digital Noise Reduction) works in both record and playback to improve picture quality. Enhances tapes recorded with other camcorders

DCR-PC1 Miniature DV Camcorder

- Sony's smallest DV camcorder ever, yet still feature packed and with the same excellent quality
- 1/4" 680,000 pixel CCD imager designed specifically for DV picture quality
- Equipped with Carl Zeiss 10X optical precision zoom lens for unparalleled detail and clarity. Also offers a 120X digital zoom
- 5 Lux minimum illumination
- Crystal clear still/slow motion playback
- Edit search allows you to review the last several seconds of video without leaving the camera mode
- 7-mode Program AE allows for proper exposure and image quality in a variety of situations: Soft Portrait, Beach & Ski, Sports Lesson, Landscape, Spotlight, Sunset & Moon, and Low Light
- 16:9 wide mode allows you to record and playback in a 'widescreen' aspect ratio

DCR-TRV8/TRV10 HandyCam DV Camcorders

- 1/4" 680,000 pixel CCD imager designed specifically for DV picture quality • 10X optical and 120X digital zoom lens
- 5-lux minimum illumination
- Analog input lets you record from analog sources like Hi8 and S-VHS and master onto DV cassettes
- Nightshot 0 lux system incorporates infra-red emitters so you can record in total darkness up to 10-feet away
- Up to 9 hours recording time with optional NP-F950 InfoLithium Battery
- Self illuminated, easy to see VCR controls for working in dimly lit environments • Intelligent accessory shoe provides synchronized operation of lights & microphones, automatically
- LaserLink system provides wireless connection of up to 16-feet between the camcorder and TV (requires optional IFT-R10 receiver)
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• 38-115mm f/3.9-10.7 Zoom Lens • AF 1.7´ to Infinity, Spot + Macro • Auto Flash, Fill Flash, Flash Off, Slow Sync, Red-Eye Reduction • Fuzzy, Portrait Mode • Infinity Mode • Snap Mode • Data Back • 5 x 2.5 x 1.8˝ • Weighs 9.1 oz.

PENTAX IQ ZOOM 140M

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• 38-140mm f/4.8-12 Aspherical Zoom Lens • AF 2.6' to Infinity • Auto Flash, Fill Flash, Flash Off, Slow Sync, Red-Eye Reduction + Bulb • 5 Point Passive or Spot AF • Infinity • Panorama • 4.5 x 2.6 x 2˝ • Weighs 8.3 oz.

OLYMPUS STYLUS ZOOM 140

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• 38-140mm f/4-11 Zoom Lens • Passive AF 2´ to Infinity • Auto Flash, Fill Flash, Flash Off, Slow Sync, Red-Eye Reduction • 3 Zone or Spot Metering • Weather Resistant • Adjustable Diopter • 4.7 x 2.6 x 2˝ • Weighs 9 oz.

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• 38-160mm f/4.5-12 Aspherical Zoom Lens • AF 2.6´ to Infinity + Macro • Auto Zoom Flash, Fill Flash, Flash Off, Slow Sync, Red-Eye Reduction + Bulb • 5 Point Passive or Spot AF • Infinity • Panorama • LCD Illumination • 5x2.9x2.3˝ • 11.1 oz.

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• 28-110mm f/4.5-5.6 Aspherical Zoom Lens • AF 2.5´ to Infinity • Auto Flash, Fill Flash, Flash Off, Slow Sync, Red-Eye Reduction, Manual Setting • Fuzzy Logic, Center or Spot Metering • Aperture Priority or Program Modes • Flip-down lenscap • 52mm • 4.8 x 3.5 x 4.3˝ • Weighs 22.9 oz.

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• 35-180mm f/4.5-5.6 ED Zoom Lens • AF or Power Focus 3.9´ to Infinity • Auto Flash, Fill Flash, Flash Off, Slow Sync, Red-Eye Reduction, Manual Setting • Fuzzy Logic, Center or Spot Metering • Aperture, Shutter, Program, Manual Settings • 4.8 x 3.7 x 6.8˝ • Weighs 34 oz.

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18/2.8D (77ø)	1049.95	1264.95	**NEW!** 28-105/3.5-4.5 D (62ø)	319.95	319.95
20/2.8D (62ø)	424.95	439.95	28-200/3.5-5.6D (72ø)	449.95	489.95
24/2.8D (52ø)	279.95	289.95	35-70/2.8D (62ø)	549.95	599.95
28/1.4D (72ø)	1399.95	1569.95	35-80/4-5.6D (52ø)	CALL	CALL
28/2.8D (52ø)	189.95	219.95	35-105/3.5-4.5 D (52ø)	CALL	CALL
35/2.0 D (52ø)	239.95	279.95	70-180/4.5-5.6 ED D Zoom Micro (62ø)	759.95	964.95
60/2.8D Micro (62ø) (1:1)	319.95	354.95	70-210/4-5.6D (62ø)	249.95	CALL
50/1.4D (52ø)	239.95	249.95	70-300/4.0-5.6 ED D (62ø)	279.95	299.95
85/1.4 "D" IF (77ø)	869.95	949.95	**NEW!** 75-240/4.5-5.6 (52ø)	—	149.95
*85/1.8D (62ø)	324.95	359.95	80-200/2.8 w/ Tripod Collar (77ø)	779.95	849.95
105/2.8D Micro (52ø) (1:1)	539.95	609.95	**NEW!** 80-200/2.8 AF"S" (77ø)	CALL	CALL
*105/2.0DC AF D (72ø)	739.95	849.95	**NEW!** 300/2.8 AF "S" (52ø-CW)	CALL	CALL
135/2.0 DC D (72ø)	899.95	984.95	400/2.8 AF "S" (52ø-CW)	CALL	CALL
180ED IF/2.8D (72ø)	634.95	699.95	500/4.0 AF "S" (52ø-CW)	CALL	CALL
*200/4D ED IF Micro (62ø)	1049.95	1249.95	600/4.0 AF "S" (52ø-CW)	CALL	CALL
*20-35/2.8D (77ø)	1359.95	1549.95			
NEW! 24-50/3.3-4.5D (62ø)	329.95	339.95			
24-120/3.5-5.6D (72ø)	449.95	489.95			

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	IMP.	USA		IMP.	USA
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*16/2.8 (39ø-CW)	749.95	839.95	*135/2 (72ø)	699.95	—
20/2.8 (62ø)	499.95	—	*135/2.8 (52ø)	329.95	CALL
24/2.0 (52ø)	639.95	749.95	*200/4 Micro (52ø)	649.95	839.95
24/2.8 (52ø)	369.95	—	**500/8 (82ø)	699.95	799.95
28/2.0 (52ø)	599.95	649.95	1000/11 (39ø-CW)	1599.95	1849.95
28/2.8 (52ø)	349.95	—	*PC 28/3.5 (72ø)	899.95	1129.95
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35/2.0 (52ø)	329.95	—	28-85/3.5-4.5 (62ø)	499.95	—
50/1.8 (52ø)	119.95	—	35-70/3.3-4.5 Macro (52ø)	249.95	—
50/1.4 (52ø)	269.95	—	35-105/3.5-4.5 (52ø)	CALL	—
50/1.2 (52ø)	399.95	499.95	35-135/3.5-4.5 (62ø)	529.95	—
55/2.8 Micro (52ø)	279.95	334.95	35-200/3.5-4.5 Macro (62ø)	849.95	939.95
*85/1.4 (72ø)	819.95	CALL	70-210/4.5	119.95	129.95
*105/2.5 (52ø)	324.95	379.95	100-300/5.6 (62ø)	599.95	—

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*180/2.8 (72ø)	799.95	—	**500/4P (39ø)	4499.95	5139.00
*300/4.5 (72ø)	1029.95	—	600/4.0 (52ø-CW)	CALL	—
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TC-20E (2x)	529.95	594.95	TC-301 (2x)	514.95	629.95
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FM-2 Black	429.95	499.95
FM-10 w/35-70 & Case	224.95	239.95
FE-10 w/35-70 & Case	269.95	—
F-3 High Eye Point	CALL	

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	IMP.	USA
DA-2 Action Finder (F3)	349.95	479.95
DW-3 Waist Level (F3)	94.95	119.95
DW-4 High Mag. Finder 6x (F3)	194.95	304.95
DE-3 High eyepoint (F3)	209.95	299.95
DR-3 Right angle	CALL	145.95
DG-2 2x magnifier	43.95	59.00
DW-20 Waist level (F4)	184.95	226.95
DW-30 Waist level (F5)	209.95	239.95
DA-20 Action finder (F4)	609.95	799.95
DA-30 Action finder (F5)	819.95	999.95
DP-20 Multi-meter (F4)	489.95	514.95
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DW-21 High Mag. 6x (F4)	339.95	399.95
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MF-19	219.95	259.95
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F-100			749.00

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SB-16B	284.95	313.00
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SB-21A	409.95	439.95
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SB-23	97.95	121.95
SB-27	189.95	254.95
SB-28	CALL	CALL
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AS-9	109.95	AS-10,11	39.95
AS-12,14	249.95	AS-15	18.95
SC-14	56.95	SC-17	54.95
SC-15	19.95	SC-24	59.95
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DB-6 External Battery Pack	189.95	229.95
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Photo Secretary N-90		179.95
Photo Secretary F-5		244.95
Vestrap M/L/X-L Tan or Green		94.95
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NB-100 Nicad Batt. f/MB-10		54.95
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NC-100 Charger f/Nicad NB-100		79.95
Winder f/FE-2, FM-2, FA		59.95
MN-2 NiCad battery f/MD-4		109.95
MK-1 Firing rate converter f/MD-4		119.95
MC-10, MC-11 10' remote release		39.95
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MC-25 Adapter Cord		59.95
MC-26 Adapter Cord		49.95
MC-27 Adapter Cord		49.95
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20/2.8 USM (72ø)	414.95	474.95
24/2.8 (58ø)	319.95	339.95
28/2.8 (52ø)	174.95	209.95
28/1.8 USM (58ø)	414.95	439.95
35/2 (52ø)	249.95	289.95
50/1.8 (52ø)	74.95	84.95
50/1.4 USM (58ø)	324.95	349.95
85/1.8 USM (58ø)	329.95	369.95
50/2.5 Macro (52ø)	279.95	309.95
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20-35/3.5-4.5 USM (77ø)	389.95	409.95
22-55/4.0-5.6 USM (58ø)	149.95	149.95
24-85/3.5-4.5 USM (67ø)	309.95	369.95
28-80/3.5-5.6 (58ø)	99.95	114.95
28-80/3.5-5.6 V USM (58ø)	109.95	*109.95
28-105/3.5-4.5 USM (58ø)	239.95	249.95
28-135/3.5-5.6 "IS" USM (72ø)	469.95	*464.95
35-80/4-5.6 USM (52ø)	99.95	119.95
35-80/4.0-5.6 III (52ø)	74.95	84.95
55-200/4.5-5.6 USM (52ø)	—	199.95
75-300/4.0-5.6 III (58ø)	159.95	169.95
75-300/4.0-5.6 III USM (58ø)	189.95	209.95
75-300/4.0-5.6 USM "IS" (58ø)	474.95	*464.95
80-200/4.5-5.6 II (52ø)	109.95	124.95
80-200/4.5-5.6 USM	—	124.95
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35/1.4 USM (72ø)	1259.95	1399.00
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135/2.0 USM (52ø)	849.95	989.00
180/3.5 Macro USM (72ø)	1289.95	1379.95
200/1.8 USM (48ø)	3749.95	4159.00
200/2.8 USM (72ø)	684.95	699.95
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TTL Distributor		44.95
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80-320/4.5-5.6 FA (58ø)	249.95		
100-300/4.5-5.6 (58ø)	349.95		

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100-300/5.6-6.7 (55ø)	109.95	114.95	114.95	114.95
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28-80/3.5-5.6	109.00	$10	99.00
28-105/4.0-5.6	159.00	$10	149.00
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28-300/3.5-6.3	499.00	$30	469.00
70-210/2.8 LD	899.00	$50	849.00
70-300/4.0-5.6 LD	219.00	$10	209.00
80-210/4.5-5.6	119.00	$10	109.00
100-300/5.0-6.3	169.00	$10	159.00
200-400/5.6	539.00	$100	439.00

* Plus FREE Macro Kit

	MANUAL FOCUS	MAXXUM	EOS	NIKON AF	PENTAX AF
NEW! 14/2.8 AF	—	**1099.00	**1099.00	**1099.00	**1099.00
17/3.5 (82ø)	369.00	—	—	—	—
24/2.5 (55ø)	249.00	—	—	—	—
90/2.8 Macro (55ø)	**379.00	**379.00	**379.00	**379.00*	**379.00
300/2.8 LD Included	**2069.00	**2513.00	**2789.00	**2513.00	—
500/8 (82ø-CW)	369.00	—	—	—	—
20-40/2.7-3.5 (77ø)	—	**569.00	**569.00	**569.00*	—
24-70 (62ø)	—	219.00	219.00	219.00	—
28-70/3.5-4.5 (52ø)	159.00	—	—	—	—
28-80/3.5-5.6 (58ø)	—	**99.00	**99.00	**99.00*	**99.00
28-105/4.0-5.6 IF (62ø)	—	**149.00	**149.00	**149.00*	**149.00
28-105/2.8 (82ø)	**699.00	**699.00	**699.00	**699.00*	—
28-200/3.8-5.6 LD Asph. Super (72ø)	**249.00	**249.00	**249.00	**249.00*	**249.00
NEW! 28-300/3.5-6.3 (72ø)	—	**469.00	**469.00	**469.00*	**469.00
60-300/3.8-5.4 Macro w/Hd (62ø)	349.00	—	—	—	—
70-210/4-5.6 (3") (52ø)	159.00	—	—	—	—
70-210/3.5 Macro (62ø)	349.00	—	—	—	—
70-210/2.8 LD (77ø)	—	**849.00	**849.00	**849.00*	—
70-300/4.0-5.6 LD (58ø)	—	**209.00	**209.00	**209.00*	**209.00
80-210/4.5-5.6 (52ø)	—	**109.00	**109.00	**109.00*	—
100-300/5.0-6.3 (55ø)	—	**159.00	**159.00	**159.00*	**159.00
200-400/5.6 AF (77ø)	—	**439.00	**439.00	**439.00*	—
2x Flat-Field Converter	129.00	129.00	129.00	129.00*	129.00
NEW! SP 2X AF Pro Converter	—	179.00	179.00	179.00*	179.00
1.4x Converter SP	—	109.00	109.00	109.00*	109.00
NEW! SP 1.4 AF Pro Converter	—	159.00	159.00	159.00*	159.00
Adaptall Mounts (Ex. Leica R)	34.95	—	—	—	—
Adaptall Mount Leica R-4	59.95	—	—	—	—

** Price reflects after Rebate

* D Type

NEW! Tokina REBATES

Effective 10-1-99

	Reg.	Rebate	Final Cost
NEW! 17/3.5 "Pro" ATX	429.00	$30	399.00
NEW! 300/2.8 "Pro" ATX	2299.00	$200	2099.00
20-35/2.8 ATX "Pro"	739.00	$60	679.00
28-70/2.6-2.8 "Pro" II	439.00	$40	399.00
28-105/3.5-4.5	189.00	$50	139.00
35-300/4.5-6.7	239.00	$50	189.00
80-200/2.8 ATX "Pro"	759.00	$60	699.00
80-400/4.5-5.6 ATX	549.00	$50	499.00

	MANUAL FOCUS	MAXXUM	EOS	NIKON AF	PENTAX AF
17/3.5 (67ø)	229.95	—	—	—	—
NEW! 17/3.5 "Pro" ATX (77ø)	—	**399.95	**399.95	**399.95	—
28/2.8 (49ø)	84.95	—	—	—	—
100/2.8 ATX Macro (55ø)	—	379.00	379.00	379.00	—
NEW! 300/2.8 "Pro" ATX	—	**2099.00	**2099.00	**2099.00	—
400/5.6 ATX-APO (72ø)	—	439.95	439.95	439.95	—
19-35/3.5-4.5 (77ø)	—	159.95	159.95	159.95	—
20-35/3.5-4.5 II (77ø)	—	279.95	279.95	279.95	279.95
NEW! 20-35/2.8 ATX Pro Asph. (77ø)	—	**679.00	**679.00	**679.00*	**679.00
28-70/3.5-4.5 SZX Macro (52ø)	134.95	—	—	—	—
28-70/2.6-2.8 "Pro" II (77ø)	—	**399.00	**399.00	**399.00*	**399.00
28-105/3.5-4.8 SZX (62ø)	189.95	—	—	—	—
NEW! 28-105/3.5-4.5 (62ø)	—	**139.00	**139.00	**139.00	**139.00
28-200/3.5-5.3 SZX Macro (72ø)	199.95	—	—	—	—
28-210/3.5-5.6 (72ø)	—	144.95	144.95	144.95	—
28-300/4.0-6.3 (77ø)	—	219.95	219.95	219.95	—
35-300/4.5-6.7 (72ø)	—	**189.00	**189.00	**189.00*	**189.00
70-210/4-5.6 (3.4") "N" SZX Macro	134.95	—	—	—	—
80-200/2.8 ATX "PRO" (77ø)	—	**699.95	**699.95	**699.95	**699.95
80-400/4.5-5.6 ATX (72ø)	—	**499.95	**499.95	**499.95	**499.95
100-300/5.6-6.7 (55ø)	—	129.95	129.95	129.95	—
100-300/4 ATX APO II (77ø)	—	799.95	799.95	799.95	—
100-400/4.5-6.7 (67ø)	—	229.95	229.95	229.95	—
150-500/5.6 ATX APO (95ø)	1049.95	—	—	—	—
2x 7 Element Converter	89.95	129.95	129.95	129.95	129.95

** Price reflects after Rebate

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Nature Trekker..189.95 Lens Trekker 600 AW 119.95
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Commercial AW..191.95 Pro Roller 1....256.95
Pro Roller 2....299.95 Rover Light....117.95

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J-400 Long Lens Bag 7x 8 x 18....95.97
J-600 Long Lens Bag 7x 8 x 22....101.97
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Circular Polarizer (Rotating mount)	34.95	34.95	36.95	50.50	67.50	99.95	119.00	—	—
80A, 80B, 81A, 81B, 812	10.95	10.95	12.50	16.25	28.00	42.00	69.95	131.40	56.00
8, 11, 15, 25, Neutral Density 3, 6, 9	10.95	10.95	12.50	16.25	28.00	42.00	69.95	131.40	56.00
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58, UV17, Haze 2A	57.50	16.50	18.75	26.50	46.50	64.00	69.95	131.40	—
81C/EF, 82A/B, 85, 85B/C	57.50	16.75	18.95	26.50	46.25	64.00	69.95	131.40	68.00
Center Spot	—	22.50	26.50	29.25	39.25	—	—	—	—
Close Up Lens Sets (+1, +2, +4)	—	42.00	61.00	73.95	112.95	—	—	—	—
CC 05/10/20/30/40/50M	—	34.95	47.95	61.95	89.50	—	—	—	87.95
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Double Fog, 1, 3	57.50	27.25	34.00	44.50	58.95	84.95	78.95	167.40	88.00
Enhancing	31.95	31.95	45.95	53.95	59.95	64.95	122.95	321.75	109.95
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Fog 1, 3	57.50	27.25	34.00	44.50	58.50	64.75	78.95	167.40	87.95
Low Contrast, 1, 2,3 (*3 only)	57.50	27.95	34.95	44.50	58.50	64.75	78.95	167.40	—
Sepia 1, 2, 3 (most sizes available)	57.50	27.95	34.95	44.95	58.95	64.75	78.95	167.40	—
Soft Contrast 1, 2, 3	57.50	27.25	35.00	44.50	58.50	64.75	78.95	167.40	88.00
Soft/FX 1, 2, 3, 4, 5 (*3 Only)	—	30.00	37.50	46.50	62.75	90.50	109.95	203.40	88.00
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Polarizer (Rotating)	29.95	16.95	16.95	19.95	22.95	34.50	40.50	52.50
Circular Polarizer	—	28.95	29.95	34.50	49.50	58.95	70.50	92.95
K2*, G, 25A *, X0*, X1*	20.95	14.95	14.95	17.95	26.95	34.50	41.95	52.50
80A, 80B*, 80C*, 81A*, 81B, 81C	20.95	14.95	14.95	17.95	26.95	34.50	41.95	52.50
82A, 82B, 82C, 85, 85B, 85C	20.95	14.95	14.95	17.95	26.95	34.50	41.95	52.50
Fluorescent FLD (Daylight) FLW (Warm White)	—	14.95	14.95	17.95	26.95	34.50	41.95	—
ND 2X (1 Stop), 4X (2 Stop)*, 8X (3 Stop)*	20.95	14.95	14.95	17.95	26.95	34.50	41.95	52.50
Center Spot (Soft focus Rim w/ hole in center)	—	—	19.50	20.95	26.95	34.50	—	—
Soft Spot Set (Sand & soft screen w/ clear center)	—	—	29.95	34.50	44.95	53.95	55.95	—
Misty Spot (Clear center w/ gradual blurring towards rim)	—	—	20.95	—	—	—	—	—
Grad Color (Rotating, color gradually fades towards center)	—	—	19.50	20.95	—	—	—	—
Fog A, Fog B (Create fog effects)	—	—	20.95	22.50	—	—	—	—
Fog Filter Set (A & B)	—	—	37.50	44.95	56.95	67.50	83.95	—
Diffuser (Overall soft focus effect)	20.95	14.95	14.95	17.95	26.95	34.50	41.95	52.50
Duto (Soft focus effect w/sharp center)	20.95	14.95	14.95	17.95	26.95	34.50	41.95	52.50
Softener A, B (Graduated soft focus)	—	—	25.50	28.50	41.95	47.95	50.95	—
Spectral Cross (Soft focus w/rotating cross screen)	—	—	28.50	29.95	—	—	—	—
Close Up Set	—	34.50	34.50	42.95	58.95	74.95	82.50	—
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PHOTO - VIDEO - PRO AUDIO

W/KP = with Kodalux Processing
W/FP = with Fuji Processing

QUICK DIAL 61

BLACK & WHITE AND COLOR FILM

FUJI BLACK & WHITE AND COLOR FILM

FUJICOLOR PRINT

	CN 100 SUPERIA	CA 200 SUPERIA	CH 400 SUPERIA	CZ 800 PRESS	CZ 800 SUPERIA	CU 1600	CS 100 REALA
24	1.69	1.99	2.25	—	—	—	2.79
24 w/KP	8.18	8.48	8.74	—	—	—	9.28
36	1.99	2.09	2.59	3.29	3.69	3.69	2.79
36 w/KP	10.38	10.48	10.98	11.68	12.08	12.08	11.18
120	1.99	—	—	—	—	—	2.39

SENSIA SLIDE

	RA100	RM200	RH400
24	—	2.99	3.99
24 w/KP	—	6.36	7.36
36	3.09	3.79	4.99
36 w/FP	6.38	7.08	8.28
36 w/KP	7.38	8.08	9.28

4x5 QUICKLOAD

20 SHEETS	
Velvia RVP 50	51.95
Provia 100	51.95
RTP 64	49.95
Astia 100	51.95
Quickload	
Film Holder	104.95

NEOPAN B&W PRINT

	400	1600
36	2.44	3.19
w/KP	10.83	11.58
100 ft.	34.95	—
120	2.25	—

FILM SPECIALS

BLACK & WHITE

Fuji Neopan 100-36 ..... **1.99**
Konica Monochrome 400-24 **3.95**
Kodak Rapid Process Copy 36 **9.95**
Macophot Ortho 25 ASA-36 **3.95**
Macophot Ortho 25 120 ..... **4.95**
Kodalith Ortho 100' **45.95**

COLOR SLIDE

Konica Chrome 100-36 ..... **2.75**
Kodak Ektachrome Infrared EIR 36 .. **17.49**
Kodak Lumiere LPP-100
8x10 (50) **99.95**

COLOR PRINT

Fuji FP-100C 10 Pack Glossy **11.99**

FUJICOLOR PROFESSIONAL PRINT

	NPS 160 (D)	NPL 160 (T)	NPH 400	NHG II 800	CDU II DUPE	INTERNEG
135-36	2.99	—	3.99	5.79	—	—
36 w KP	11.38	—	12.38	14.18	—	—
100ft.	42.75	—	—	—	42.95	74.95
120	2.39	3.49	2.54	3.79	—	—
220	5.29	—	5.69	7.39	—	—
4x5-10	15.95	16.95	—	—	—	16.89
4x5-50	71.95	73.95	—	—	67.95	74.95
8x10-10	58.95	59.95	—	—	—	62.95
8x10-50	—	—	—	—	257.95	290.95

FUJI APS

	100	200	400
25	2.89	2.99	3.59
w/FP	11.88	11.98	12.58
w/KP	11.88	11.98	12.58
40	3.69	3.49	3.89
w/FP	17.18	16.98	17.38
w/KP	17.38	17.18	17.58

PROFESSIONAL SLIDE FILM

	VELVIA RVP 50	RTP 64	PROVIA 100	PROVIA 400	PROVIA 1600	ASTIA 100	RMS 100/1000
135-36	4.99	5.99	4.89	6.09	6.69	4.99	6.99
36 w FP	8.28	9.28	8.18	9.38	—	8.28	—
36 w KP	9.28	10.28	9.18	10.38	—	9.28	—
100ft.	73.95	86.95	64.95	109.95	—	69.95	99.95
120	2.99	3.39	2.99	4.19	—	3.19	4.19
220	6.75	—	6.59	—	—	6.49	7.99
4x5-10	18.95	17.95	18.95			17.95	—
4x5-50	86.95	82.95	85.95			83.95	—
8x10-10	71.95	68.95	70.95			69.95	—
8x10-50	334.95	319.95	329.95			329.95	—

NEW! PROVIA 100F CALL

ILFORD PROFESSIONAL B&W FILM

	PAN F+ 50	FP4+ 125	HP5+ 400	XP-2 SUPER	DELTA 100 PRO	DELTA 400 PRO	SFX 200 EXTENDED RED RANGE
24 Exp.	—	1.99	1.99	2.69	2.30	2.59	—
24 w KP	—	8.48	8.48	9.18	8.79	9.08	—
36 Exp.	2.89	2.69	2.49	3.39	3.39	3.69	5.75
36 w KP	11.28	11.08	10.88	11.78	11.78	12.08	—
100ft.	25.50	23.99	25.95	29.95	36.95	34.95	—
120	2.09	1.99	1.99	2.19	2.39	2.59	4.95
220 PP	—	23.75	24.50	—	—	27.95	
4x5.25	—	14.95	14.95	15.95	15.29	15.95	**DELTA 3200**
4x5.100	—	55.95	56.95	59.95	56.95	59.95	36.....4.99
5x7.25	—	24.95	24.95	—	—	25.95	120...3.49
8x10.25	—	48.95	48.95	53.95	49.95	51.95	
11x14.25	—	97.95	97.95	—	—	—	

KODAK BLACK & WHITE AND COLOR FILM

70MM FILM

	TRI-X 400	PORTRA 160PC
	USA R.	USA
15 FT. Perf. #488	22.95	22.95
100 FT. Perf. #475	—	92.95
100 FT. #474	—	93.95

4x5 READY LOAD

20 Sheets

TMX 100	EPP-100 Daylight	EPY-64 Tungsten
USA	USA	USA
33.95	49.95	46.95
E100S	**E100SW**	**PORTRA 160 VC**
USA	USA	
48.95	48.95	51.95

Ready Load Packet
Film Holder **51.95**

PROFESSIONAL COLOR NEGATIVE PRINT

NEW! PORTRA

	PRO-100T	PRN-100	VPS-160		PMC-400	PPF-400	PMZ-1000	160NC		160VC		400NC		400VC	
	USA R.	USA R.	IMP.	USA R.	USA R.	USA R.	USA R.	IMP.	USA	IMP.	USA	IMP.	USA	IMP.	USA
36	—	—	—	5.39	5.39	5.59	6.30	4.19	5.50	4.19	5.50	4.89	5.79	4.89	5.79
36 w/KP	—	—	—	13.78	13.78	13.98	14.69	12.58	13.89	12.58	13.89	13.28	14.18	13.28	14.18
36 PP	—	—	—	—	28.25	27.95	—	20.95	27.50	20.95	27.50	24.45	28.95	24.45	28.95
100 ft	—	—	—	—	43.95	—	—	—	42.95	—	—	—	43.95	—	—
120	3.49	—	—	—	3.39	3.49	3.95	3.19	3.49	3.39	3.49	—	—	—	—
120 PP	17.45	—	—	—	16.95	17.45	—	15.95	17.45	16.95	17.45	—	17.99	—	17.99
220 PP	—	—	—	—	32.45	34.90	38.95	—	34.90	—	34.90	—	36.60	—	36.60
4x5-10	17.49	—	—	—				—	16.95	—	16.95	—	18.95	—	—
4x5-50	78.95	—	—	—				—	74.95	—	74.45	—	—	—	—
5x7-10	32.95	—	—	—				—	—	—	—	—	—	—	—
5x7-50	—	—	—	—				—	—	—	—	—	—	—	—
8x10-10	65.95	62.95	—	—				—	61.95	—	61.95	—	70.95	—	—

VPS 220 PP USA **29.95**

FUJI DISPOSABLE CAMERAS

Quicksnap 800 24 Exp. **4.65**
Quicksnap with Flash **5.49**
Panorama **7.49**
Panorama w/Flash **12.99**
Waterproof 800 ..... **8.79**

KODAK DISPOSABLE CAMERAS

One Time Use **4.39**
One Time Use w/Flash **6.39**
Waterproof 35 ..... **7.75**
Panoramic **6.69**
Wedding Edition
5 Pack **39.95**

KODAK MAILERS

PRINTS

DP-12 ..... **4.49**
DP-24 ..... **6.49**
DP-36 ..... **8.99**
DP-15 (Disc) .. **3.99**
PP-1218 ..... **11.99**

SLIDES

PK-12 (120) .. **5.99**
PK-24 ..... **3.37**
PK-36 ..... **4.29**
ESP-1 ..... **2.69**
PK-59
Movie **5.59**

APS MAILERS

APS-15 ... **7.79**
APS-25 ... **8.99**
APS-40 .. **13.69**

FUJI MAILERS

Fuji Slide
36 ..... **3.29**

APS

15 Exp..... **7.49**
25 Exp..... **8.99**
40 Exp... **13.49**

MOVIE PROCESSING

Super 8 and 16mm 100 ft.
B&W **9.95**
Ektachrome **14.95**

MOVIE FILM

SUPER 8 SILENT 50 FT.

Kodachrome-40 KMA-464 .. **10.99**
Ektachrome 125 ..... **17.50**
Plus-X PXR-464 ..... **10.95**
Tri-X TXR-464 ..... **10.95**

16MM 100 FT.

Plus-X PXR-455 ..... **23.95**
Tri-X TXR-449 ..... **23.95**
Ektachrome 160D VND-455 **31.95**
Ektachrome 125T VNF-455 **31.95**
Ektachrome 400T VNX-455 **31.95**

ADVANTIX APS

	AA-100	AB-200	AC-400
15	—	2.59	—
wKP	—	10.38	—
wFP	—	10.08	—
25	2.89	2.99	3.75
wKP	11.88	11.98	12.74
wFP	11.88	11.98	12.74
40	3.89	3.79	3.99
wKP	17.58	17.48	17.68
wFP	17.48	17.21	17.48
400 B&W 25			**4.79**
400 B&W 25 w/KP			**13.78**

ROYAL GOLD PRINT

ADVANCED T-GRAIN TECHNOLOGY

	RA-100		RB-200		RC-400		RF-1000	
	IMP.	USA	IMP.	USA	IMP.	USA	IMP.	USA
24	2.99	3.69	3.79	3.70	3.69	4.39	4.69	5.29
24 w/KP	9.48	10.18	10.28	10.19	10.18	10.88	11.18	11.68
36	3.59	4.15	3.99	4.95	4.49	5.45	—	—
36 w/KP	11.98	12.44	12.38	13.34	12.88	13.84	—	—

EKTAPRESS PRINT

	PJ-100		PJ-400	PJ-800
	IMP.	USA	USA	USA
36	3.09	3.19	3.39	3.99
36 w/KP	11.48	11.58	11.78	12.38

KODACHROME SLIDE

	KM-25	KR-64	KL-200
	USA	USA	USA
24	—	4.09	—
24 w/KP	—	7.46	—
36	5.95	4.15	6.89
36 w/KP	10.24	8.44	11.18

KODACHROME PROFESSIONAL SLIDE

	PKM-25	PKR-64	PKL-200
	USA	USA	USA
135-36	8.49	8.49	9.29
135-36w/KP	12.78	12.78	13.58
135-36 (50)	—	—	—

FILM ACCESSORIES

Watson 35mm Bulk Loader .. **15.95**
Alden #74 35mm Loader **29.95**
70mm Metal Cassette 15' **38.95**
Snap Film Cassette ..... **.32**
Plastic Cassette ..... **.45**
Kodak Snap Caps ..... ea **.99**
Film Shield XPF-8 (15 Rls) .. **19.95**
Film Shield (60 Rolls) **17.95**
Film Shield XPF-20 (20 Rls) **.32.50**

KODACOLOR COLOR NEGATIVE PRINT

	GA-100		GB-200		GC-400		GT MAX-800	
	IMP.	USA	IMP.	USA	IMP.	USA	IMP.	USA
24	1.69	2.99	1.99	3.39	2.09	3.65	—	3.95
24 w/KP	8.18	9.48	8.48	9.88	8.58	10.14	—	10.44
36	2.09	3.79	2.39	4.19	2.59	4.49	3.59	4.89
36 w/KP	10.48	12.18	10.78	12.58	10.98	12.88	11.98	13.28
120	—	1.99	—	—	—	—	—	—

EKTACHROME SLIDE

	Elite Chrome EB-100		EBX-100		Elite Chrome ED-200		Elite Chrome EL-400		ET-160	
	IMP.	USA	IMP.	USA	IMP.	USA	IMP.	USA	IMP.	USA
24	3.15	4.29	—	4.49	4.49	5.35	—	5.99	—	—
24 w/KP	6.52	7.66	—	7.86	7.86	8.72	—	9.36	—	—
36	3.19	4.49	3.89	4.99	4.65	6.39	—	—	5.69	7.09
36 w/KP	7.48	8.78	8.18	9.28	8.94	10.68	—	—	9.98	11.38
36 w/FP	6.48	7.78	7.18	8.28	7.94	9.68	—	—	8.98	10.38

PROFESSIONAL EKTACHROME COLOR SLIDE

	EPR-64,6117		EPP-100,6105		EPN-100	E-100S		E-100SW		E-100VS	E-200		EPL-400
	IMP.	USA	IMP.	USA	USA	IMP.	USA	IMP.	USA	USA	IMP.	USA	USA
135-36	5.99	6.99	5.49	6.29	8.49	5.49	5.99	5.49	5.99	6.49	5.99	6.99	9.25
135-36 w/KP	10.28	11.28	9.78	10.58	12.78	9.78	10.28	9.78	10.28	10.78	10.28	11.28	13.54
135-36 w/FP	9.28	10.28	8.78	9.58	11.78	8.78	9.28	8.78	9.28	9.78	9.28	10.28	12.54
135-100 ft	—	74.95	—	69.95	69.95	—	91.95	—	79.95	—	—	89.95	107.95
120	—	3.99	—	3.79	4.59	—	3.89	—	3.99	4.49	—	4.29	5.30
120PP	—	19.95	—	18.95	22.95	—	19.45	—	19.95	22.45	—	21.45	26.50
220PP	—	47.95	—	43.95	44.95	—	39.95	—	39.95	—	—	47.95	—
4x5-10	—	20.49	—	18.95	19.25	—	18.95	—	18.95	19.95	—	—	—
4x5-50	—	93.50	—	87.95	86.95	—	85.95	—	85.95	89.95			
5x7-10	—	39.49	—	36.95	36.95	—	—	—	—	—			
8x10-10	—	77.95	—	72.95	72.95	—	71.95	—	71.95	74.95			
8x10-50	—	359.95	—	334.95	334.95	—	332.95	—	332.95	349.95			

EPH-1600	
135-36	
IMP.	USA
8.99	10.95

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PROFESSIONAL TUNGSTEN SLIDE

	EPY-64		EPT-160		EPJ-320	
	IMP.	USA	IMP.	USA	IMP.	USA
135-36	6.09	6.19	7.49	8.49	7.99	8.99
135-36w/KP	10.38	10.48	11.78	12.78	12.28	13.28
135-36 w/FP	—	9.48	10.78	11.78	11.28	12.28
135-100ft	—	69.95	—	76.95	—	—
120	—	4.49	—	4.89	—	—
120PP	—	—	—	24.45	—	—
220PP	—	—	—	—	—	—
4x5-10	—	18.29				
4x5-50	—	83.49				
5x7-50	—	145.95				
8x10-10	—	68.95				
8x10-50	—	322.95				

IMP = Imported from European countries.
USA = Made in USA but does not qualify for Pro-Rewards.
USA R. = Made in USA and qualifies for Pro-Rewards where applicable.

PROFESSIONAL BLACK & WHITE

	TECHPAN-25	VP-125	PLUSX-125		TRI-X *400 **320	
	USA	USA	IMP.	USA	IMP.	USA
135-24	—	—	2.09	2.59	*1.99	*2.59
135-24 w/KP	—	—	8.58	9.08	*8.48	*9.08
135-36	5.79	—	2.59	3.09	*2.59	*3.19
135-36 w/KP	—	—	10.98	11.48	*10.98	*11.58
135-100 ft.	—	—	—	26.95	—	*26.95
135-150 ft.	59.95	—	—	—	—	—
120	4.59	2.19	—	—	*2.09	*2.24
120PP	—	—	—	12.49	—	**11.39
220PP	—	—	—	25.50	—	**26.95
4x5-25	35.95	—	—	16.95	—	**16.95
4x5-100	—	—	—	62.95	—	**62.95
5x7-100	—	—	—	99.95	—	**98.95
8x10-25	124.95	—	—	54.95	—	**54.95
8x10-50	—	—	—	106.95	—	**106.95

	TMX-100		TMY-400		TMZ-3200	INFRARED	ORTHO	TCN-400 (C-41)	
	IMP.	USA	IMP.	USA	USA	USA	USA	IMP.	USA R.
135-24	1.89	2.59	1.99	2.79	—	—	—	—	2.99
135-24 w/KP	8.38	9.08	8.48	9.28	—	—	—	—	9.48
135-36	2.59	3.09	2.69	3.39	3.59	8.90	5.49	3.49	4.09
135-36 w/KP	10.98	11.48	11.08	11.78	—	—	—	11.88	12.48
135-100 ft.	—	26.95	—	26.95	88.95	—	45.95	—	—
120	1.95	2.19	1.99	2.29	—	—	—	2.69 USA	2.79
120PP	9.75	10.95	9.95	11.45	—	—	—	**B&W PLUS**	
4x5-25	—	16.95	—	17.95	—	49.95	—	24 Exp.	19.95
4x5-100	—	62.95	—	66.95	—	—	45.95	C-41	**4x5-10** 9.95
5x7-100	—	103.99	—	109.95	—	—	77.95	2.99	—
8x10-25	—	54.95	—	57.95	—	—	—	USA	**220** 5.95
8x10-100	—	—	—	—	—	—	144.95		
11x14-10	—	48.95	—	—	—	—	—		

INTERNEGATIVE & DUPLICATING FILM

	5072, S0279, 4111	SLIDE DUPLICATING ESD 5071, 6121	S0366	COMMERCIAL INTERNEGATIVE 4325
	USA	USA	USA	USA
135-36	6.99	6.99	6.99	—
135-36 w/KP	—	11.28	11.28	—
135-100'	65.95	42.95	59.95	81.95
135-400'	—	—	—	—
4x5-10	9.95	—	—	17.85
4x5-50	—	70.95	—	75.95
5x7-25	—	69.95	—	—
5x7-50	—	—	—	—
8x10-10	35.95	—	—	65.95
8x10-25	—	139.95	—	—
8x10-50	155.95	269.95	—	294.95

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QUICK DIAL 634

ROLLEIFLEX 2.8GX EXPRESSION

- 120film, 6x6 twin lens reflex w/ W.L. finder
- 80/2.8 Zeiss HFT lens • TTL exp. metering
- TTL auto flash with SCA 300 system
- Optional: 45° or 90° prism, 5 focus screens

USA $3295.00

ROLLEIFLEX 2.8GX 75th ANNIVERSARY

with Gold trim, close-up set and in elegant wooden display box USA $3495.00

6001 PRO KIT

- Basic 6x6 (120 or 220) SLR
- Electronic shutter 1/1000 to 30 sec.
- Motorized film advance up to 1.5 fps
- TTL flash metering w/SCA system w/auto bracketing setting
- Interchangeable backs, prisms, lenses

Kit Includes: Body, W.L. Finder, 80/f2.8 PQ Lens, 120 Magazine and Insert, Battery & Charger

USA $2699.99

6008 INTEGRAL KIT

- Full featured 6x6 SLR
- 2.5 fps motorized advance
- Multi-zone, spot, multi-spot metering
- 3 auto exposure modes plus manual
- Auto bracketing
- TTL/OTF auto flash

Kit Includes: Body, W.L. Finder, 80mm f2.8 PQ Lens, 120 Magazine & Insert, Handgrip, Battery & Charger

IMP $3995 USA $4400

6003 PROFESSIONAL KIT

Body, W.L. Finder, 80mm f2.8 PQ Lens, 120 Magazine & Insert, Battery & Charger IMP $3199 USA $3400

LENSES

	IMP.	USA
30/3.5 PQ Distagon	4495.00	4700.00
40/4 PQ FLE Distagon	4195.00	4400.00
NEW! 40/4 PQ FLE Distagon	4500.00	4700.00
40/3.5 PQ FLE Super Angalon	3995.00	4200.00
NEW! 50/4 EL Distagon	1950.00	2050.00
NEW! 50/4 PQ FLE Distagon	2950.00	3050.00
50/2.8 PQS FLE Super Angalon	3399.00	3500.00
60/3.5 PQ Distagon	2599.00	2800.00
55/4.5 PC Shift FLE PQ S.A.	7199.00	7400.00
NEW! 80/2.8 EL Planar	1349.00	1449.00
80/2.8 PQ Planar	1399.00	1499.00
80/2.8 PQS Planar	1499.00	1600.00
80/2 PQ Xenotar	3199.00	3300.00
90/4 PQS APO-Symmar	2999.00	3200.00
NEW! 110/2 PQ Planar	3500.00	3700.00
120/4 PQS Macro	2999.00	3200.00
NEW! 150/4 EL Sonnar	1999.00	2200.00
150/4 PQ Sonnar	2199.00	2350.00
150/4 PQS Sonnar	2399.00	2550.00
180/2.8 PQ Tele Xenar	3399.00	3500.00
250/5.6 PQS Sonnar	2799.00	3000.00
300/4 PQ APO Tele Xenar	4199.00	4400.00
75-150/4.5 PQ Varigon	4799.00	5100.00
140-280/5.6 PQ Varigon	5199.00	5400.00

FILM BACKS, INSERTS, VIEWFINDERS & ACCESSORIES

	IMP.	USA
6x6 120	649.00	695.00
6x6 220	699.00	795.00
6x4.5 220	799.00	849.00
Polaroid	499.00	549.00
Film Insert	69.95	
Adapter f/6x4.5 Mag.	180.00	
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New EOS Rebel 2000	Call		
Rebel G	Call		
Rebel G Date	Call		
Elan II	Call	Elan II-E	Call
Elan II-E date	Call		
A2	Call	A2-E	Call
New Eos-3	1299.95		
EOS-1N	Call	EOS-1N-RS	Call

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A2 kit w/28-105 USM Call
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NP-E2 Nicad 139.95
NC-E2 Charger 329.95
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24/2.8	Call	339.95
24/3.5L T.S.	1124.95	Call
28/2.8	174.95	209.95
28/1.8 USM	414.95	439.95
45/2.8 T.S.	1139.95	Call
50/1.8 II	74.95	84.95
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50/2.5 Macro	279.95	309.95
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90/2.8 T.S.	1099.95	Call
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20-35/3.5-4.5 USM	389.95	409.00
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55-200 4.5/5.6 USM	–	Call
75-300/4-5.6 USM-IS	Call	*469.95
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FL-W • FL-DAY

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Circular Polarizer		49.95	53.00	59.00	73.95	99.00	134.00	Call	
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ND2X, 4X, 8X		19.50	19.50	22.50	31.50	37.50	44.95	53.95	
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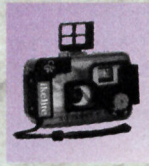

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• BAK-4 glass porro prisms. These are the top-of-line in binocular prisms • Full Multi-Coating. Every air-to-glass surface is multi-coated to increase light transmission, better image contrast and color balance • Soft grey leatherette covering • Threaded to accept tripod adapter • Long eye relief, ideal for eyeglass wearers • Roll down rubber eyecups • Supplied w/ a deluxe hard carrying case • Rated "Exceptional Inspection Standard" by the Japanese J.T.I.I.

Provis 8x42
4.92" Height by 6.85" width. Weight 22.2 oz., 16mm Eyerelief, 6.5 degree Field of View, Near focus 16', **139.95**

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6.42" height by 7.24" width. Weight 27.8 oz., 23mm Eyerelief, 6 degree Field of View, Near focus 26' **124.95**

Provis 10x50
6.22" height by 7.24" width. Weight 27.8 oz., 16mm Eyerelief, 5.3 degree Field of View, Near focus 26', **139.95**

PROOPTIC Binoculars 25 Year Warranty

Optima 42mm large aperture roof prism binoculars.
These binoculars feature
• High index BAK-4 glass prisms
• Fully multi-coated optics • Long eye-relief, great for eye glass wearers.
• Large focusing knob • Black rubber armor
• *Supplied with deluxe leatherette case & neck strap*

	Field of View	Eye Relief	Close Focus	Size	Weight oz.	
7x42	6.5º	22mm	19.7'	6.2x5.3"	24.4	139.95
8x42	6.3º	19mm	16.4'	6.2x5.3"	24.3	144.95
10x42 Wide Angle	6.5º	12mm	14.7'	6.2x5.3"	24.7	149.95

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Fully Multi-Coated Binoculars. Large objectives high quality BAK-4 prisms will provide you with breathtaking wide-field observation of astronomical objects as well as terrestrial viewing under low light conditions.

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8x42	299.00	10x42	139.00
8x25	129.00	9x25	99.00

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12x50	Call	16x50	Call
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DCF Waterproof

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	120	4 Pro Packs	6.00
	35mm	10 rolls	4.00
Kodak Tri-X 400 Professional Film	120	20 rolls	5.00
	35mm	10 rolls	4.00
Kodak Tri-X Pan Professional Film/TXP	120	4 Pro Packs	6.00
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XP-2	(400)	—	2.49	—	—	—	—	—	—
XP-2 Super	(400)	2.69	3.39	2.19	—	29.95	—	—	—
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Film	ASA	135-24 DI	135-24 Rach.	135-24 Proc. DI	135-24 Proc. Rach.	135-36 DI	135-36 Rach.	135-36 Proc. DI	135-36 Proc. Rach.
GA	(100)	1.59	2.75	8.18	9.24	2.09	3.59	10.48	11.98
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GC	(400)	2.09	3.65	8.68	10.14	2.59	4.49	10.98	12.88
GT Gold Max	(800)		3.95		10.44	3.59	4.89	11.98	13.28
Royal Gold RA	(100)	2.99	3.39	9.48	9.88	3.55	4.15	11.98	12.54
Royal Gold RB	(200)	3.79	3.70	10.28	10.29	3.99	4.95	12.38	13.34
Royal Gold RC	(400)	3.69	4.39	10.18	10.88	4.49	5.45	12.88	13.84
Royal Gold RF	(1000)	4.69	5.39	11.18	11.78	5.89	—	14.28	—

SLIDE FILM 35mm

	ASA	135-24 DI	135-24 Rach.	135-24 Proc. DI	135-24 Proc. Rach.	135-36 DI	135-36 Rach.	36X w/KODAK PR. DI	36X w/KODAK PR. Rach.	36X w/FUJI P/. DI	36X w/FUJI P/. Rach.
KM	(25)	—	—	—	—	-	5.95	-	10.24	-	-
KR	(64)	—	4.09	—	7.46	-	4.15	-	8.44	-	-
KL	(200)	—	5.19	-	8.56	-	6.89	-	11.24	-	-
Elite EB	(100)	3.15	4.29	6.52	7.66	3.19	4.49	7.48	8.78	6.48	7.78
Elite EBX	(100)	-	4.49	-	7.86	3.89	4.99	8.18	9.28	7.18	8.28
ET	(160)	-	-	-	-	5.69	7.09	9.98	11.38	9.78	10.38
Elite ED	(200)	4.29	5.35	7.66	8.72	4.65	6.39	8.94	11.04	8.08	10.04
Elite EL	(400)	—	5.99	—	9.36	5.55	-	9.85	-	8.84	-

PRO COLOR PRINT FILM USA 35mm 120/220

Film	ASA	135 -36	36X with PROC	135 36 PP	120 Single	120 ProPak	220 ProPak	Bulk 100'
PJ-100	(100)	3.19	11.58	15.95	–	–	–	Kodalith
PRT	(100T)	–	–	–	3.79	18.95	–	6556 ..... 45.95
VPS	(160)	5.39	13.78	26.95	3.39	16.95	33.90	5072 ..... 65.95
PJ 400	(400)	3.39	11.78	16.95	–	–	–	5325 ..... 81.95
PJ 800	(800)	3.99	12.38	19.95	–	–	–	Portra 160NC 42.95
PMZ	(1000)	6.30	14.69	31.50	3.95	19.75	38.95	Portra 400NC 43.95
Portra 160 NC		5.50	13.89	27.50	3.49	17.45	34.90	GPX (160) 135-8 Exp ProPack (10) 15.95
Portra 160 VC		5.50	13.89	27.50	3.49	17.45	34.90	
Portra 400 NC		5.79	14.18	28.95	3.60	17.99	36.60	
Portra 400 VC		5.79	14.18	28.95	3.60	17.99	36.60	

PRO SLIDE FILM USA 35mm 120/220

	ASA	135-36	36X w/KODAK PROC.	36X w/FUJI PROC	120 Single	120 ProPak	220 ProPak	Bulk 100'
EPY	(64)	7.99	12.28	11.28	4.49	–	–	84.95
EPR	(64)	8.99	13.28	12.28	4.79	23.95	47.95	98.95
PKR	(64)	8.49	12.78	-	-	-	-	-
EPN	(100)	8.49	12.78	11.78	4.59	22.95	44.95	89.95
EPP	(100)	8.49	12.78	10.90	4.49	22.45	43.95	88.95
E100 S	(100)	5.99	10.28	9.28	3.99	19.95	39.95	87.95
E100 SW	(100)	5.99	10.28	9.28	3.99	19.95	39.95	87.95
E100 VS	(100)	6.49	10.78	9.78	4.49	22.45	44.95	91.95
EPT	(160)	9.29	13.48	12.58	4.89	24.45	–	97.95
E-200	(200)	7.79	12.08	11.08	4.39	21.95	47.95	88.95
PKL	(200)	9.29	13.58	-	–	–	–	–
EPJ	(320T)	9.79	14.08	13.28	–	–	–	–
EPL	(400)	9.25	13.54	12.54	5.39	–26.95	–	107.95
EPH	(1600)	10.95	–	–	–	–	–	–
5071	(DUP)	6.99	11.28	10.30	–	–	–	42.95
HCS	(EKTA)	5.49	9.78	7.96	–	–	–	–
50366		6.99	11.28	9.80	–	–	–	59.95
50279		6.99	–	–	–	–	–	–
EIR		17.49	–	–	–	–	–	–

BLACK & WHITE FILM USA 35mm Prof. 120/220

	ASA	135 24	135 24 Proc.	135 36	135 36 Proc	120	120 PP	220 PP	Bulk 100'
PX	(125)	2.59	9.08	3.69	12.08		12.49	25.50	31.95
PXP	(125)	–	–	–	–	–	–	*11.39	*22.95
TXP	(320)	–	–	–	–	–	*11.39	*22.95	–
TX	(400)	2.59	9.08	*3.19	*11.58	*2.24	–	–	33.95
TMX	(100)	2.69	9.18	*3.45	*11.84	*2.19	*10.95	–	34.95
TMY	(400)	2.89	9.38	*3.55	*11.94	*2.29	*11.45	–	36.95
T400 CN	(C41)	2.99	9.48	4.09	12.48	2.69	–	28.95	–
B&W Plus	(C41)	2.99	–	–	–	–	–	–	–
TMZ	(3200)	–	–	4.69	–	–	–	–	80.95
TP	(Copy)	–	–	6.79	–	5.49	–	–	–
VP	(120)	–	–	–	–	2.19	150'→	59.95	
HIE		–	–	8.99	–	–	–	–	–

*Prices Are Based After Kodak Rebate

AGFA FILM

AGFAPAN (B&W)

Film		135-36	120	100' Bulk
APX	25	2.99	2.09	—
APX	100	2.99	2.09	23.95
APX	400	3.09	2.19	23.95
Scala	200	7.49	5.09	—
Scala Mailer (36/120)				5.99

AGFACHROME (Slide)

RSX	50	5.09	3.59	—
RSX	100	5.89	3.99	71.95
RSX	200	6.09	4.29	—
CTX	100	3.95	—	—
CTX	200	4.39	—	—

AGFACOLOR (Print)

Film		135-24	135-36	Bulk 100'	120	220 PP
HDC	100	1.99	2.99	—	—	—
HDC	200	2.49	3.49	—	—	—
HDC	400	2.69	3.89	—	—	—
Optima	100	3.19	4.09	—	3.39	—
Optima	200	3.79	4.49	—	3.39	—
Optima	400	3.99	4.79	45.95	3.49	31.50
Ultra	50	3.39	4.29	—	3.59	—
Portrait	160	3.29	4.29	—	2.99	31.50

AGFA 4x5 Sheet Film

Sheets	APX 100	Scala	RSX 100	Optima 100
10	—	16.95	—	15.75
25	11.95	—	—	—
50	—	—	64.95	—

Kodak PREMIUM PROCESSING

Processing By Mail

MAILERS for Prints

DP-12	4.49	DP-24	6.49
DP-36	8.39		

for Slides

PK-12	5.99	PK-24	3.37
PK-36	4.29	ESP-1 (push)	2.69
PK-59 (Movie)			5.59

for PHOTO CD

PKT-24	17.95	DPT-24	25.95
Fuji Slide Mailer (36X)			3.29

KODAK SHEET FILM USA

COLOR PRINT		4x5 10	4x5 50	8x10 10	8x10 50
4106 (VPS)		16.95	73.40	60.59	–
4111 (Vericolor)		9.95	–	34.95	155.95
4325 (Comm Int.)		17.85	75.95	65.95	294.95
PRT (100T)		17.49	78.95	65.95	–
Portra 160 NC		16.95	74.95	61.95	–
Portra 160 VC		16.95	74.95	61.95	–
Portra 400 NC		18.95	–	70.95	–

COLOR SLIDE		4x5 10	4x5 50	8x10 10	8x10 50
6117	(EPR)	20.49	93.50	77.95	359.95
6118	(EPY)	18.29	83.49	68.95	319.95
6121	(DUP)	38.95	70.95	139.95/25	269.95
6105	(EPP)	18.95	87.95	72.95	334.95
7058	(EPN)	19.25	86.95	72.95	334.95
E100 S		18.95	85.95	71.95	332.95
E100 SW		18.95	85.95	67.95	317.95
E100 VS		19.95	89.95	74.95	349.95

BLACK & WHITE		4x5 25	4x5 100	5x7 100	8x10 25	8x10 50
4147	(PX)	15.95	62.95	99.95	54.95	106.95
4164	(TX)	16.95	62.95	98.95	54.95	106.95
4052	(TMX)	16.95	62.95	105.95	54.95	–
4053	(TMY)	16.95	66.95	109.95	57.95	–
1400-CN		8.95	10 Sheets			
50132	(DUP)	34.95	–	–	109.95	–
4125	(Copy)	23.95	89.95	138.95	–	149.95
4127	(Comm)	28.95	–	–	–	187.95
2556	(Ortho)	–	45.95	–	100 Sht.	144.95
4143	(HIE)	47.95	–	–	–	–
4415	(TP)	35.95	–	–	124.95	–
4162	(Ektapan)	18.95	68.95	108.95	–	112.95

DISPOSABLE CAMERAS

KODAK Fun Savers

Fun Saver	4.29	w/Flash	6.39
Panoramic	6.69	Weekend	7.65
Wedding Pack (5)			39.95
Fun Saver APS	w/Flash		8.95

FUJI Quick Snaps

Outdoor	4.65	w/Flash	5.49
Panorama	7.49	w/Flash	12.99
Water Proof			8.79

AGFA FILM

Wedding Pack	28.95

KODAK MOVIE FILM

PXR 464 (B&W)	10.95
TXR 464 (B&W)	10.95
KMA 464 (silent)	10.99

Scotch 3M

COLOR SLIDE FILM 135-36 ...w/Proc.

Scotch 100	2.99	6.28
Scotch 400	4.79	7.58
Scotch 640 T	5.49	8.78

4x5 READY LOAD (20 Sheets)

64T	(64)	46.95	E100S		48.95
EPP	(100)	49.95	E100SW		48.95
PRN	(100)	48.95	Ready Load Holder		51.95
TMX	(100)	33.95	HP Combo Plan T Sys.		44.95

FILM SPECIALS

KODAK

E100 S (100) 135-36 20 Pack	$113.95
E100 SW (100) 135-36 20 Pack	$113.95
E100 VS (100) 135-36 20 Pack	$127.95
E200 (200) 135-36 20 Pack	$150.95
PJ100 (100) 135-36 20 Pack	$62.95
PJ400 (400) 135-36 20 Pack	$65.95
PJ800 (800) 135-36 20 Pack	$77.95

Dial for Direct to Film Dept. #41

FUJI FILM

Fujicolor Print Film

	ASA	35mm 24	35mm w/p	35mm 36x	Roll Film w/p	Roll Film 120
CU	(1600)	3.39	9.84	3.69	12.08	—
CS Reala	(100)	2.79	9.28	2.75	11.14	2.29
Superia / Super G Plus Film						
Superia	(100)	1.69	8.18	1.89	10.28	1.99
Superia	(200)	1.79	8.28	1.99	10.38	—
Superia	(400)	2.25	8.74	2.59	11.08	—
Super G Plus	(800)	—	—	3.29	11.68	—
Superia	(800)	—	—	3.69	12.08	—

SENSIA SLIDE FILM

	ASA	24X	24X w/p	36X	36X with Processing by Fuji	36X with Processing by Kodak
RA	(100)	2.59	5.96	3.09	6.38	7.28
RM II	(200)	2.89	6.26	3.79	7.08	8.18
RH II	(400)	3.99	7.36	4.99	8.28	9.28

FUJI QUICK LOAD

Film Holder	104.95	RDP II Provia	51.95
RVP Velvia	51.95	RTP 64T	49.95
RAP Astia	51.95		

FUJICHROME PROFESSIONAL SLIDE FILM

	ASA	35mm 36X	w/Processing by Fuji	w/Processing by Kodak	120	220	Bulk 100'	4x5 10	4x5 50	8x10 10	8x10 50
RVP Velvia	(50)	4.99	8.28	9.28	2.99	6.75	73.95	18.95	86.95	71.95	334.95
RTP	(64)	5.99	9.28	8.68	3.39	–	86.50	17.95	82.95	68.95	319.95
RAP Astia	(100)	4.99	8.28	8.58	3.19	6.49	69.95	17.95	83.95	69.95	329.95
RDP II Provia	(100)	4.75	8.04	9.04	2.99	6.59	64.95	18.95	85.95	Call	329.95
New! RDP III Provia	(100)	6.99	10.28	11.78	4.99	–	–	–	–	–	–
RMS 100/1000		6.99	–	–	4.19	7.99	99.95	–	–	–	–
RHP Provia	(400)	6.09	9.38	10.38	4.19	–	109.95	–	–	–	–
RSP Provia	(1600)	6.69	–	–	–	–	–	–	–	–	–

	ASA	35mm 36x	Roll Film w/p	Roll Film 120	Roll Film 220	100' Bulk	4x5 10	4x5 50	8x10 10	8x10 50
FUJICOLOR PRO PRINT FILM										
NPS	(160)	2.99	11.38	2.39	5.29	42.95	15.95	71.95	58.95	—
NPL	(160)	—	—	3.49	—	—	16.95	73.95	59.95	—
NPH	(400)	3.59	12.08	2.49	5.69	—	—	—	—	—
NHG II	(800)	5.79	14.18	3.79	7.39	—	—	—	—	—
FUJI PRO BLACK & WHITE FILM										
Neopan	(100)	1.99	10.38	–	–	–				
Neopan	(400)	2.44	10.83	2.25	–	34.95	—	—	—	—
Neopan	(1600)	3.19	11.58	—	–	—	—	—	—	—
CDU Duplicating		—	—	—	–	42.95	—	67.95	—	257.95
ITN Internegative		—	—	—	–	74.95	16.89	74.95	62.95	290.95

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Nova -2	36.95	Nova 4	49.95
Nova 5	53.95		

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Photos by Johnny Starr with Tamron AF28-300mm

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